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BAY AREA REPORTER

Vol. 29 • No. 4 • 28 January 1999

Serving the Gay & Lesbian Community for more than 27 years

A talk with the House's first out lesbian

Tammy's in Congress

by Bob Roehr

Her suit says Junior League, tailored and classy, but her hair has a windswept energy that suggests an athlete. Her words, if you think about them, leave no doubt that she is bright, but they are wrapped in a tone that warms and welcomes, a "just folks" manner. Democratic Congresswoman Tammy Baldwin is some package.

"Never doubt that a small group of thoughtful, committed citizens can change the world," Baldwin likes to say, quoting the late Margaret Mead. "Indeed, it is the only thing that ever has." That was the mantra of her campaign, emblazoned upon the wall of the campaign office so that none would forget.

She rode that spirit to a historic victory last November as the first openly gay or lesbian person elected to the U.S. House of Representatives. Others have come out only some time after being elected to Congress, then won re-election. She also is the first woman Wisconsin has sent to Washington.

Barely two weeks after she was sworn

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Bob Roehr

Hate crime laws to cover gays?

by M.R. Richards,
B.A.R. Capitol Correspondent

Democratic Assemblyman Wally Knox of Los Angeles introduced legislation Monday, January 25, seeking to stiffen penalties for perpetrators of hate crime murders, and expand California hate crime laws to cover crimes against gays and lesbians for the first time.

Current state hate crime statutes cover crimes motivated by victims' race or religion; Knox's Assembly Bill 208 would add crimes motivated by sexual orientation, gender, and disability.

The bill is sponsored by Los Angeles District Attorney Gil Garcetti, who contends it is needed to bring parity among laws that treat similar crimes of hate differently. Garcetti claims the "discrepancy in punishment is arbitrary and should be corrected."

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Wally Knox

Top CUAV officials call it quits

by Cynthia Laird

The leadership at Community United Against Violence (CUAV) is undergoing big changes as two of its leaders step down this Friday, January 29. Executive Director Lester Olmstead-Rose and Greg Merrill, director of client and advocacy services, say it is merely by chance that they are both leaving at the same time.

"The timing is unfortunate," Merrill told the *Bay Area Reporter*. "But we have strong staff with good depth."

"It's just coincidental," Olmstead-Rose told the *B.A.R.* "I'd been here five and a half years, it was time."

Olmstead-Rose said the transition started several weeks ago, and a national search has begun for his replacement; in the interim, the agency's operations will be overseen by Associate Director Terry Person. CUAV staff member Jennifer Rakowski will take over for Merrill on an interim basis. The salary for the executive director position is dependent on experience; Merrill's position carries an advertised annual salary of \$36,000.

Client services shouldn't be affected by the changes, Merrill said.

Olmstead-Rose is leaving the nonprofit world and going to the public affairs department at Pacific Gas & Electric Company.

Merrill has a new job as a clinical social worker with the University of California, San Francisco's department of psychosocial medicine's trauma team. The trauma team serves low income people who receive services from public health clinics.

Formed in 1979, CUAV was the first or-

ganization in the country to address violence against members of the lesbian, gay, bisexual, and transgender (LGBT) community. Last year CUAV was the brunt of some criticism by activists in the community who felt the agency did too little in the aftermath of the murder of city resident Brian Wilmes. Some activists wanted the agency to spend more money to get a strong whistle campaign in place again, and Olmstead-Rose acknowledged more should be done. Nearly one year after the March 1997 beating death of Wilmes, however, CUAV has handed out some whistles at some events but has not launched any widespread distribution program in the community. Olmstead-Rose has emphasized that education programs re-

main at the heart of CUAV's services, along with advocacy for victims of anti-gay and same-sex domestic violence.

Last week in an interview, Olmstead-Rose pointed to CUAV's expanded services as one of his biggest accomplishments during his time at the agency.

"CUAV offers more and better services than ever before. That's not about me, I was part of a team that made that expanding core of programs," he said.

Olmstead-Rose said the agency's annual budget has "just about tripled," to approxi-

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CUAV's Lester Olmstead-Rose

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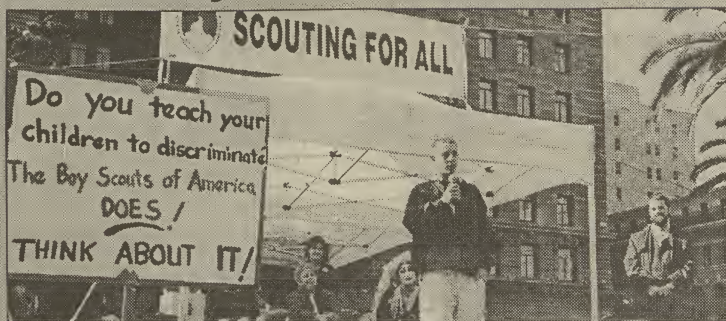
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A true Boy Scout



Twelve-year-old Life Scout Steven Cozza of Petaluma addressed crowds at Union Square on January 23 as he stepped up his national grassroots campaign to pressure the Boy Scouts of America (BSA) to rescind its discriminatory policy of excluding gay youth and adults from scouting. He asked on-lookers to write to the BSA asking that it rescind its anti-gay policy. Letters may be addressed to Mr. Jere Ratcliffe, Executive Chief Scout, BSA, P.O. Box 152079, Irving, TX 75015-2079. For more details, surf www.scoutingforall.org

Judge hears arguments in United Airlines case

by Cynthia Laird

San Francisco's chief assistant city attorney called United Airlines' claims of hardship if forced to comply with the city's landmark equal benefits ordinance "imaginary," during oral arguments before U.S. District Court Judge Claudia Wilken in federal court last Friday, January 22. Wilken heard from lawyers representing the city, United Airlines, and S.D. Myers, Inc., an Ohio firm represented by the Pat Robertson-backed American Center for Law and Justice (ACLJ) during the hearing. It is not known when Wilken will issue what will be her second opinion on the matter.

The equal benefits ordinance requires companies doing business with the city to offer benefits to domestic partners of its employees if those benefits are offered to employee spouses. United, which must comply with city regulations to maintain its lease on a maintenance facility at San Francisco International Airport, won a partial victory last April when Wilken ruled that because airlines are federally regulated they do not have to comply with the ordinance regarding health and medical benefits. United's court appearance Friday was to fight the rest of her ruling, that airlines must comply with requirements to offer bereavement leave and travel benefits.

The ACLJ's Kevin Theriot, who argued on behalf of S.D. Myers, Inc., was seated at the table

with United's lead counsel Brendan Dolan, of Brobeck, Phleger, & Harrison. Theriot told the court that because the Ohio-based company doesn't comply with the ordinance it has been disqualified from bidding on city contracts, and argued that only state legislatures have the power to elevate domestic partners to the same status as marriage.

Dennis Aftergut, chief assistant city attorney, spoke against that argument, and pointed out that the court previously ruled the city's ordinance is valid.

In arguing against United's contention about the hardships in complying with the ordinance, Aftergut said that new evidence shows that Gerald Greenwald, chief executive officer of United, mentioned contacting unions and putting up "no roadblocks" to domestic partner benefits in September 1997.

"We should be able to depose these people, particularly the chairman of United, Gerald Greenwald," Aftergut told the court, adding that this latest evidence "shows these hardships are imaginary," with respect to United's argument that offering domestic partner benefits would be too great a burden in terms of re-programming computers and other activities.

Dolan, not surprisingly, countered that the city's new evidence is "absolutely irrelevant," and reiterated United's claims of hardship if forced to comply with the law.

Earlier this month, the giant passenger airline agreed to comply with a local living wage ordi-

nance in Los Angeles, angering San Francisco's gay elected officials and activists who called the move hypocritical.

Rallies Thursday

Members of Equal Benefits Advocates (EBA) were in court in support of the city last week, and activist Jeff Sheehy said the group will hold rallies simultaneously at United ticket offices in San Francisco and Berkeley on Thursday, February 4 starting at noon. At press time, plans were still being finalized for a rally in San Jose.

"The theme is 'get rid of your old baggage,'" Sheehy told the *Bay Area Reporter*, adding protesters will bring along old luggage decorated with examples of what they see as past discriminatory actions on the part of United.

"Equal benefits is just one in a long line of history of incidents of discrimination against people based on gender, race, and HIV status," Sheehy said.

EBA is in the midst of a boycott against United that was endorsed by the Human Rights Campaign and the Gay and Lesbian Victory Fund. People who have to fly United are being asked to wear buttons in support of United offering benefits to domestic partners of its employees. ▼

The San Francisco rally takes place at 101 Howard Street. The Berkeley rally will be at 1995 University Avenue, Suite 117. For more information, call Jeff Sheehy at (415) 821-2217, ext. 2.

GAY GROUP CRUISES

■ April 11-18 "MS Grand Princess" from Ft. Lauderdale

Eastern Caribbean
St. Thomas, St. Maarten, Princess Cays

■ April 28-May 7 "MS Rotterdam" from New York City

Transatlantic Crossing
Bermuda, Azores, Lisbon, Portugal

■ July 12-24 "MS Massdam" from London (Harwich)

Russia, North Europe
Oslo, Aarhus, Berlin, Stockholm, Helsinki, St. Petersburg

■ August 1-13 "MS Ryndam" from Vancouver

Alaska Rail/Cruise
Ketchikan, Juneau, Sitka, Hubbard Glacier, Valdez and College Fjords; Land tour to Kenai Fjords Park, Anchorage, Fairbanks

■ August 28-September 3 "HMS Queen Elizabeth II" from New York

Transatlantic Crossing
Southampton, optional 3-night London weekend

■ October 1-8 "MS Royal Viking Sun" from Rome

Greek Isles, Turkey
Karakalon, Santorini, Bodrum, Kusadasi, Mykonos, Athens (Piraeus)

■ October 21-30 "MS Volendam" from New York

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■ November 7-17 "MS Silver Cloud" from Brazil

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COMMUNITY NEWS

SF HRC finds gender discrimination at New Leaf City, DPH contracts in jeopardy

by Mark Norby

The San Francisco Human Rights Commission (HRC) has found that New Leaf Services for Our Community engaged in sex discrimination against several male counselors, a finding that leaves the lesbian and gay mental health and substance abuse services agency in jeopardy of losing some of its most important contracts. Susanne Scovern of the law offices of Wotman and Kors, who represents the complainant, made the announcement Friday, January 22.

HRC may recommend that the Department of Public Health (DPH) and other city agencies deny contracts to New Leaf for two years, and/or that fines be imposed.

In addition, Community Substance Abuse Services (CSAS), which awarded New Leaf a \$480,000 grant last December to deal with the speed epidemic in the gay and bisexual male communities in San Francisco, could reverse the grant, potentially disabling programs set up to counsel users and abusers of methamphetamine.

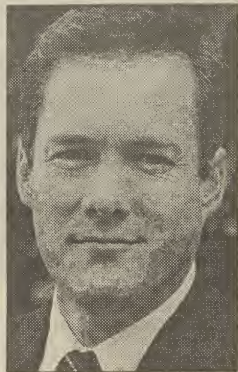
HRC's investigation of New Leaf started when Gerald Burt, a counselor at New Leaf, brought forth a complaint concerning gender discrimination in October 1994. Burt said he requested and was promised weekly supervision from management in order to provide professional guidance to his clients, but suffered emotional distress and had to seek medical care because he was denied employment supervision. Wotman and Kors has already filed a gender discrimination lawsuit on Burt's behalf against New Leaf.

The supervision Burt requested was allegedly given to female substance abuse counselors, but not to him. He contends that his superior, Phern Hunt, told him that a female counselor had received supervision "because she is a woman." Other male counselors at New Leaf asked for weekly supervision and their requests, too, apparently were denied. Burt requested supervision for approximately three years, but was repeatedly ignored over that period of time.

"Despite Mr. Burt's repeated requests for weekly supervision from his supervisors and the director of New Leaf," Scovern told the *Bay Area Reporter*, "New Leaf failed to provide Burt with supervision from a trained therapist. As a result, the patients at New Leaf did not receive the type of counseling they should have."

Allegations 'strongly denied'

"The HRC found that New Leaf discriminated against Burt by failing to provide him and other male counselors individual supervision and evaluation," according to Scovern, "in knowing



Gerald Burt

disregard of federal contracts and city contract provisions administered by the San Francisco Department of Public Health which required this supervision."

Attorney Paul Wotman said, "It is unfortunate that an agency providing services to our community has engaged in discrimination and has caused one of its employees to suffer so much when our community should be united in attempting to eradicate discrimination."

After 18th Street Services merged with Operation Concern and became New Leaf in October 1995, HRC found employees were burdened by the merger and that management directives and decisions led to a hostile work environment. At the time of the merger, Hunt became the acting clinical director for New Leaf's substance abuse program.

The 32-page report issued by HRC on the Burt case - which re-examines provisions set up by 18th Street Services, Operation Concern, and contingent to the merger, thus pertaining to New Leaf - states that "each employee receives one hour of weekly supervision with the director of substance abuse programs, has a group and private meeting with a consulting psychiatrist once a month, and is evaluated twice yearly by the clinical director."

The report concludes that "the respondent [New Leaf] failed to provide complainant [Gerald Burt] the above referenced individual supervision."

Joe Neisen, executive director of New Leaf, commented that "the Burt case is an old issue from the time of the merger. Any allegations regarding discrimination of any sort toward the LGBT community at New Leaf we take very seriously. Burt's claim is false and we will appeal any complaints by the HRC. We are confident that our actions have been and continue to be completely fair and non-discriminatory. In addition, we have good working relationships with our city contractors. The HRC is in error and the possibility of termination of city contracts is not true, and we strongly deny any allega-

tions," Neisen concluded.

New Leaf has 20 days from the date of publication of HRC's report to appeal the finding and to set forth measures to rectify supervisory provisions.

After that, said Mary Gin Starkweather, HRC contract compliance officer, "We have the authority to recommend to the DPH that they deny contracts to New Leaf or that they terminate existing contracts. It will then be up to the DPH to decide if those contracts will be denied or the existing ones terminated."

San Francisco Health Commissioner Ron Hill added that "it is unfortunate that this finding is brought upon a community organization that is really struggling to stay afloat. I will certainly look into the matter further but have not yet had a chance to review the HRC's report."

Scovern told the B.A.R., "We hope this finding will finally cause New Leaf to take notice of the seriousness of the discrimination it practiced against male employees. It will send a message to other agencies that discrimination against their employees will not be tolerated."

Burt's lawsuit seeks monetary and punitive damages. A trial date is set for June 21 in San Francisco Superior Court. ▼

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Corrections:

Last week's article "Are Birch's days numbered at HRC?" misspelled the name of Hilary Rosen and misidentified Senator Spencer Abraham. He is from Michigan, not Mississippi. The *Bay Area Reporter* regrets the errors. ▼

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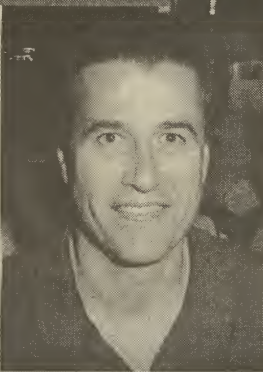
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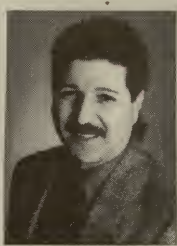
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AEF to discontinue Alameda Co. grants

No applications after February 26

by Cynthia Laird

Effective March 1, AIDS Emergency Fund (AEF) grants to clients residing in Alameda County will be discontinued because the county's HIV Health Service Planning Council rejected the organization's grant application for Ryan White CARE Act money. AEF staff members are currently sending letters explaining the change to all affected clients in the East Bay, which make up about 13 percent of AEF's caseload.

AEF learned last November that the Alameda AIDS Office rejected its contract proposal for federal Ryan White CARE funds, based on a new Alameda County requirement that direct emergency service monies be distributed in conjunction with case management services. According to AEF's board of directors, that money has been redirected to AIDS Project of the East Bay (APEB), and AEF clients in Alameda County are urged to contact that agency for information on client funds reallocation.

AEF's Peter Atanasio told the *Bay Area Reporter* that the change should actually benefit Alameda County residents: it is his understanding that APEB received more money than AEF had previously gotten for the program, and that 85 percent of the extra funds are earmarked for direct client assistance.

AEF board members stated that all eligible client requests for assistance that are received at their San Francisco office by February 26 will be honored, up to the maximum grant of \$300. Grants will be reviewed annually based

on available county revenue.

According to a November 18 letter from Ronald Person, administrative officer for the Alameda County Office of AIDS, AEF's application for funding in the categories of utility payments and housing payments under the direct emergency assistance category were eliminated during an initial review for acceptability.

"Your proposals failed to meet the HIV Health Service Planning Council's requirement that direct emergency assistance monies be distributed in conjunction with case management services," Person stated.

criteria: annual projected revenue from that county must equal or exceed 65 percent of the total amount granted to benefit residents of that county in the previous year. For Alameda County, that amount would be \$98,000. Atanasio said AEF received \$69,000 in CARE funds from Alameda County in 1998 and raised another \$34,000 through private donations. AEF spent a total of \$152,000 on Alameda County clients last year, he added.

"AEF pledges to work in tandem with county officials, AIDS service organizations, and individuals in all affected counties to

The change should actually benefit Alameda County residents: APEB received more money than AEF had gotten for the program and 85 percent of the extra funds are for direct client assistance.

That left AEF with no choice but to discontinue service. Following a community meeting in December 1997, AEF's board determined it could only provide grants to areas that helped raise money to serve clients in that county. For example, services were discontinued in Sonoma County, prompting concerned citizens to raise enough money and started their own AEF-like program last year.

Board members stated AEF will provide financial assistance in counties that meet the following

locate and increase sources of local county revenue," the board stated.

AEF, started in 1982, has granted over \$12.5 million in direct financial assistance to clients. In 1998, \$1.5 million was distributed to the neediest among those living with AIDS and disabling HIV in Bay Area counties. ▼

For information about AEF, call (415) 558-6999. AIDS Project of the East Bay can be reached at (510) 663-7979.

Under One Roof moving to new, bigger home

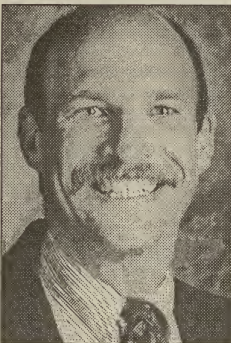
by Shan Schwartz

To increase its visibility and the financial support it provides to many Bay Area AIDS organizations, Under One Roof is planning a move to a new, larger store on Castro Street.

Under One Roof, currently at 2362 Market Street, moves to its new digs at 549 Castro Street, between 18th and 19th streets, this spring. The location was previously occupied by Headlines for Women and the Hello, Gorgeous! Barbra Streisand museum.

Marc Hettinger, chair of Under One Roof's board of directors, told the *Bay Area Reporter* that the store needed more space to increase sales and provide greater support to the AIDS organizations it serves.

"As we've watched the neighborhood change and realized the services we support were needed even more than in the past, as everyone has stepped away from the AIDS crisis, we need to find ways to raise more money for the organizations we support," he said.



Marc Hettinger

Under One Roof's current location has only 850 square feet of retail space. The new store will have about 1,200 square feet inside, with an additional 400 square feet of covered outdoor space in the alleyway formerly occupied by Hello, Gorgeous!

Hettinger said the bigger store will make for a less crowded shopping experience and allow the

store to sell more merchandise. The alleyway will be particularly important, he said, for the store's regular sidewalk sales and to sell more donated items.

Hettinger said the design of the new store should be impressive, thanks to the skills of several employees of the Gap, Inc., who are volunteering their time and talent. People who work on design and construction at Gap, Old Navy, and Banana Republic retail stores will be designing the new Under One Roof. Hettinger said he hopes that all construction materials and work will be donated by other contractors affiliated with Gap and by other underwriters. Construction is slated to begin in early February with completion by the end of March.

Under One Roof had planned to move into the controversial Life Center that for years has been proposed for the vacant lot at 16th and Noe streets, Hettinger said. But the project has been subjected to ongoing delays and the board concluded last year that it was time to seek other alternatives for a larger space. ▼

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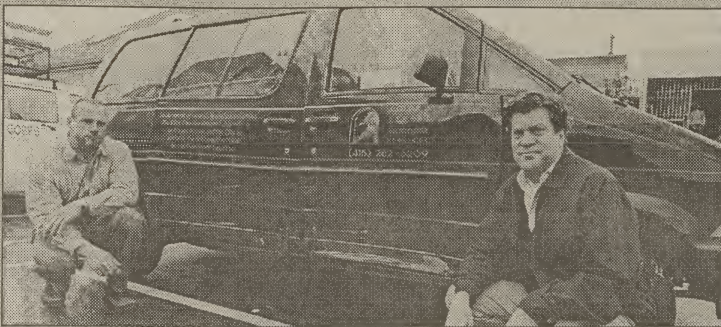
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New vehicle needed



A red light runner plowed into the much-used Dolores Street Community Services van last month at Fell and Webster streets, and while no one was seriously injured, openly gay board member Dennis Richards, left, and Executive Director Bob Nelson hope someone can help with purchasing a new vehicle. The van's frame was damaged, leading DSCS's insurance company to declare it totaled. Interested people can call (415) 282-6209.

Harvey Milk releases spring course catalog

by Liz Highleyman

The Harvey Milk Institute (HMI) last week released its new catalog for the spring 1999 semester, which this year runs from February through mid-May. HMI is the world's largest center for continuing education for the gay, lesbian, bisexual, transgender, and queer communities.

HMI Executive Director and Dean Kevin Schaub said that this 10th edition of the catalog is the largest ever, and features over 100 classes, workshops, and special events.

The theme of this semester's courses is examining queer identity and community. According to Schaub, "We often run through our busy lives with little time to contemplate, compare, or think critically about how we construct our identities in their various forms," a situation HMI hopes to help rectify. One course with this focus is "Conceptualizing the 'Gay' Community," a five-session course beginning March 1.

Special events offered this semester include "Passing the Torch: An Intergenerational Story Telling Workshop," which will create

videotapes for the Gay and Lesbian Historical Society archives, on March 20, and a free afternoon workshop on "Aging and Ageism in the Gay Community," on February 20.

Several classes this year focus on queer history, including "Queer Women's History - 1975-1980," "Ancient Greek Homosexuality: Ritual or Romance," "Our San Francisco Bi-Stories," "20th Century Transgender History and Experience," "Two Decades of Decadence: The Sisters of Perpetual Indulgence, Inc.," and "Fear and Loathing in Sodom: the AIDS Epidemic in San Francisco in the 1980s."

Other selected offerings include "Know Your Rights: For Youth," one of a series of free offerings for youth aged 23 and under; self-defense for women; "Policing the Police," co-sponsored by CUA; "Menopause: Life Passage or Pain in the Ass"; "Financial Issues for Non-Traditional Couples"; "Rituals of Erotic Self-Loving For Men"; "Butch/Femme: A Dialog"; "Queer Shakespeare"; "Latin American Gay Male Identities"; "The Politics of Friendship"; and many choices in the areas of art

and writing.

Most HMI classes and special events take place during evening or weekend hours at the Harvey Milk Civil Rights Academy on 19th Street at Collingwood or at other Castro-area locations. ▼

The catalog is available at many venues around town, including A Different Light bookstore in the Castro, or may be requested by calling 552-7200. Course offerings are also listed on HMI's website at www.gayglobalf.com/harveymilk. Spring classes are now open for enrollment.

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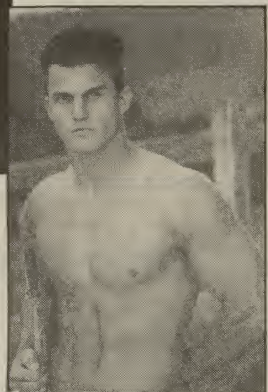


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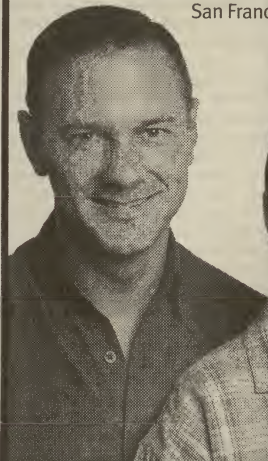
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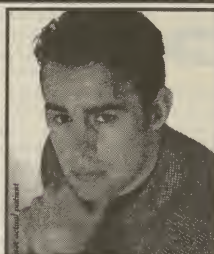
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Mark Allen ThompsonNEWS EDITOR
Mike SalinasARTS EDITOR
Roberto FriedmanPOLITICAL EDITOR
Wayne FridayASSISTANT EDITORS
Cynthia Laird
Mark Mardon
Mark Norby

CONTRIBUTING WRITERS

Tavo Amador • Heidi Beeler • David Bianco
Erin Blackwell • John Blanco • Dan Blue
Victoria A. Brownworth • Philip Campbell
M.R. Covino • Chris Culwell • Jameson Currier
Richard Dadds • Nisa Donnelly • Liz Highleyman
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Kurt ThomasPRODUCTION ASSISTANT
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OPEN FORUM

Childish things

The list of things we should love, but now fear, is growing. It used to consist mostly of the government and religion, but now we have to add children to the list. Not any specific kids, but children as a group. Or, as the Republicans are fond of calling them, "The Children."

The question "What are we going to tell The Children?" has dripped from the pursed lips of too many right wing legislators these days, always referring to the Clinton scandal. Representative Mary Bono, for instance, barely parked her butt in her Congressional seat before she turned pathetically toward the nearest television camera and whined, "What am I going to tell my kids?" We thought whatever she told them about the president would be easier than trying to explain to them why she would marry a ridiculous has-been clown like Sonny Bono, but she seemed to fear this would be a more difficult answer to provide. (We also wonder how she managed to explain to them about Newt Gingrich's extended visits to their home, visits that lasted until the wee hours of the next mornings according to sign-out sheets at the gated community where they live, but that's another story and one that forces us to consider the possibility of sexual activity between Ms. Bono and Mr. Gingrich. We can't think about that for long without racing for the Pepcid, and imagine the same is true of our readers, so we won't linger on it.)

More recently, Republicans in the Senate raised the same question, bluntly asking White House lawyers what America should tell The Children if Clinton is not removed from office. With all due respect to the able attorneys defending the president, they muffed the answer.

What they should have said is this: Tell The Children that not everyone who is officially accused of a crime is guilty. Tell them the system of justice in America is based upon a supposition of innocence — a supposition for which thousands of servicemen have given their lives.

Tell The Children that prosecutors in America do not have free reign to designate someone — even a president that the prosecutor may personally despise — a suspect, and then investigate until a crime is found (or in this case, presumed). Tell them that our system of justice may be flawed, but that if we are to continue to live free we must strictly adhere to its tenets. That's why we

have laws that require police to tell suspects that they have rights, and what those rights are; that sometimes people who do wrong escape punishment but that is preferable to living under fear of totalitarian prosecutors.

As for the sex stuff, a wise mother told us she used Clinton's predicament to instruct her children that "the president had a girlfriend which you're not supposed to do if you're married." That satisfied their curiosity and gave a good — but brief — lesson in fidelity. She says that she welcomed it as a perfect opportunity for her to talk to her children, because she treats them like individuals and not as a collective entity of "The Children." And, she adds, if any Republicans are having problems speaking to their children about the situation, they should call her and she'll happily speak to the kids or to their parents about how to communicate with their offspring.

As Chief Justice Rehnquist might say, "In the absence of objection, it is so ordered."

Politics of denial

The great 19th century British legislator W.E. Gladstone's famous phrase "Justice de-

layed is justice denied" has been echoing in our minds lately, particularly now that the Senate has voted to add witnesses to the cast of the impeachment drama.

When the House Judiciary Committee declined to call witnesses to make its case against Clinton last fall, its GOP majority did so in a deliberate attempt to keep the charade going. Henry Hyde and Bob Barr were determined to hang that label of "the first impeached elected president in American history" around Clinton's neck; since witnesses might have prevented the case from going to the Senate, Hyde strenuously argued against calling them.

Justice delayed.

Now that it's obvious the Senate will not vote for Clinton's removal, the GOP wants to subject us all to more lurid details (actually the same lurid details that failed to shock the citizens or do the prosecutors any good when they were aired on national television and across the Internet), so witnesses are suddenly deemed "necessary."

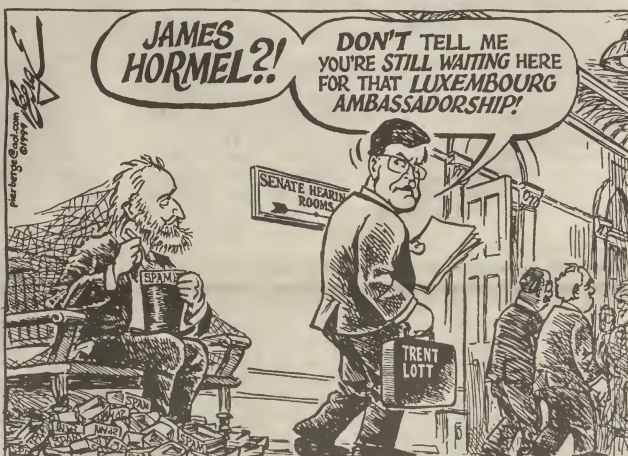
Justice delayed.

Justice denied.

What are we going to tell the children about that? ▼



Editorial



Whose fight is this, anyway?

by A. Toni Young

Stephen R. Endean, former executive director of the Gay Rights National Lobby from which the Human Rights Campaign sprang, once said to me, "Gay rights are about civil rights and nothing else." So I have often wondered how the issue of gay marriage become "our" battle cry, the battle cry of the gay and lesbian civil and social justice movement. Now no one asked me, and contrary to popular opinion this African-American lesbian has a voice, so I'm raising it.

We have a movement, if we call it that, that has never addressed its inherent isms: racism, classism, and gender bias. How then can we come to agreement on the movement's issues, whether that be an issue of gay marriage or anything else, when these other issues remain unresolved? Address my basic human rights, as a citizen of the United States of America. Give me my civil rights and I think I will be able to marry who I damn well please.

In 1998, I experienced a new phenomenon that could be called Matthew Shepard. Before you beat me up it is not that I don't believe a heinous crime occurred but rather I ask myself — and have asked many others — how did it become Matthew who galvanized a community that is often so fragmented? He wasn't trying to marry anyone; we all got upset because his basic right to exist was denied.

From the depths of the Tenderloin in

San Francisco to the mountains of Colorado, gay and lesbian organizers have listed the issue of gay marriage high on the agenda. Is it not an agenda of an elitist few, it certainly is not of a gay movement in totality. Because the movement forgot to ask the working class, the people of color, those who remain in the closet, if getting married is what they wanted or needed to feel a part of the larger society. Let's go back for a moment if we could and ask Matthew would he want the "movement" to be working on right now: gay marriage or civil rights.

When we factor race into the debate, again I ask whom did we ask if marriage was the paramount issue. Certainly, not me. I have been out of the closet since I was 12, and still fear holding my girlfriend's hand (okay, if I had one) in public, due in part to a fear of retaliation from some unknown. I have lived in major metropolitan areas most of my life, as a woman of color surely I have felt and been marginalized in society. As a lesbian of color this sense of being marginalized did not stop with my introduction to the gay and lesbian civil rights movement.

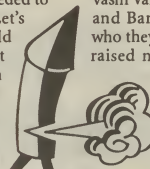
The gay civil rights movement is different from that of the 1960s. The goal for us as gay people keeps changing, it has become fuzzy. What do we want and when do we want it? And whom do we ask? These are all relevant questions. We plan a march

for the millennium, but negate the lack of participation of people of color. Have we overcome? Have the issues of the inclusion of people of color been addressed? Well, if so I did not get that media alert.

I think often of the Stephen Endean, Steven Clements, Ginny Apuzzos, Ray Melroses, Reggie Williams, Vic Basiles, Urvasi Vaid, David Goodsteins, Troy Perry, and Barbara Smiths (if you don't know who they are you should) of the world who raised me. Unbeknownst to them, they raised an activist. I think of what they gave and in some cases still give to the fight. I think of those who came after, the ones who have taught me to hang in even when the battle changes, when the fight became AIDS. For those who have died, I wonder what

they would think. For those who are still here, I wonder what you think.

If we are to be galvanized, be a movement again, garner the civil rights we all want, we must include all of us in the fight. I ask that each of us look closely at what we have and have not done to eliminate oppression, carry on the true mission and vision of Stonewall, end what happened to Matthew. This oppression begins within, within in our own community. Based in race, class, and gender within the gay and lesbian movement. The battle cry is still gay rights = civil rights. Until we fully respect one another we cannot expect our cry or Matthew's cry to be heard. ▼



Guest Opinion

LETTERS

Birch bark

Head of what the Human Rights Campaign calls "the largest gay and lesbian political organization in the country," Elizabeth Birch is a perfect example of everything that is wrong with San Francisco's gay community [*"Are Birch's days numbered at HRC?" January 21*]. Why did she side with the reactionary anti-poor D'Amato? Because he supported the bird-brain "gays in the military" issue. It is astounding that after some 17 years of AIDS the gay community can waste its time with such a non-issue. Duh! People hello! Healthcare on demand is a pressing matter that affects everyone. Slashing the military budget is the only way this country is going to achieve this truly "human right." Unfortunately as long as this community sets aside its own interests for the pursuit of money, disgusting examples of white privilege and all-out stupidity like Elizabeth Birch will continue to reign. Did her girlfriend really give money to Orrin Hatch? Is this supposed to be a bad joke? These two are actually going to raise kids? Poor things! I bet they send them to church. Nazi lesbians hiding their racism in Buddhist metaphors. With people like Elizabeth Birch in charge, who needs to worry about the Ku Klux Klan?

Ronnie Burk
San Francisco

[The editor responds: Everyone.]

Won't (wet) back down

This is not a public apology, rather my stand and opinion regarding "Webback Night" taking place at Trannyshack on Tuesday, February 2. About a year ago I approached Heklina with the idea to present a part of my culture that I am extremely proud of. Having performed many times at Trannyshack, I felt this could be the perfect platform to present my story to an audience that would be appreciative of the controversial nature of the topic. This is Trannyshack, after all, and my show could not be titled any other way.

After much debate and long conversations, Heklina agreed to produce "Webback Night" and give it a chance. Understanding the sensitive nature of the show, we took the proper measures to insure that the satirical irony of "Webback Night" would not be missed by its audience.

This show is one person's story, one person's idea. I do not speak for the entire Latino community (and neither do my detractors), but rather freedom of speech and my rights as an American citizen.

Lady Sergio
San Francisco

Taking the hole thing

It's nice to know that the South of Market Bare Chest calendar is a success again [*"Millennium Calendar Kickoff" by Mister Marcus, January 14*]. Maybe with next year's corporate sponsor, though, they can finally punch a hole in the thing so that it can be hung on the wall like a real calendar rather than just furtively flipped through like some porno thing. (Which it is, of course, but that's another matter.) They haven't managed a hole for at least the past three years, maybe longer.

(Go ahead, insert the comment about how I "just want a hole" here. I can take it. <grin>)

Jim Drew
San Mateo

[Yeah, that's what we've heard. <grin>]

Reluctant warrior

Vicky Kolakowski's article on Episcopalian Gay Ministry [*"Episcopalians to celebrate Bay Area LGBT ministry anniversary," January 14*] was excellent but it needs a bit of updating. The Diocese of California did indeed have the first dedicated gay and lesbian ministry but it was not Oasis. It was the Parsonage which was founded in the late 1970s and rented space on Castro Street. The lay parsons had a ministry to gay youngsters and tried to get them education, food, money and a sense of Christian community. It went out of business in the 1990s.

It is fitting that Bishop William Swing was the preacher at the Oasis service. He has been a reluctant warrior in the battle for gay and lesbian rights. He initially opposed domestic partner legislation in the city and has forbidden marriages of same-sex couples. He has allowed openly gay and lesbian priests to have parishes. He raised lots of money for people with AIDS. On the national level he has supported legislation in the Episcopal Church for the ordination of gay and lesbian clergy. He has been coached along by many clergy and lay people to be a pretty good, but cautious, friend of homosexuals since he became Bishop in 1980.

Robert Warren Cromeey
Rector, Trinity Episcopal Church

Tough love or tough luck?

Beth Elliott's ode to "tough love" for welfare users [*"Tough love is the necessity," Mailstrom, January 21*] is old, tired news. I am for more disturbed by the high level welfare of the International Olympic Committee, the musical chairs circus of the Supes, the City's other elected officials, Muni, Caltrans, the Legislature, etc. Get on the gravy train boys and girls, it's nice work if you can get it! Just ask Willie Kennedy or one of Willie Brown's best buds.

Welfare worked well enough until Reagan, et al., broke it and kept hammering the fragments until what's left will take a long time to fix - if ever the lies and damn lies about welfare are galling enough, but Ms. Elliott's studied betrayal of her own gender is worse still.

Deliberate indifference to the consequences of unequal pay and glass ceilings and more shows me where your loyalties lie, Oh Sapphisticated One. You claim to love women, but your high church Libertarianism hurts them the most, and anyone with half or even a third of a brain knows that if they can bear to think about it.

Thornton Kimes
San Francisco

Blow it out your Ayn-ness

We do not have a "free market" in housing nor have we had one for some time. Zoning, planning, neighborhood preservation ordinances, etc., for some time have restricted the supply of housing while the demand has either held or increased. Rent control partially compensates on the demand side by limiting the outrageous increases of a rather skewed market, at least in occupied units. Developers have traditionally shown little interest in constructing affordable housing. The vast home ownership boom in the post-World War II era was largely fueled by Federal GI Home Loan programs and, of course, the federal mortgage interest deduction. From 1945-1970 the Federal Government also built many housing units and subsidized many more through the Section 8 program. Not to mention the Federal Interstate Highway program which opened up many areas for suburban development.

All of this history is overlooked by Beth "I've Got Mine" Elliott and her "tough love" (for other people, thank you) nostrums. In Beth's Ayn Rand worldview those who have it all earned it without anyone's help (ha! this wasn't even true in Rand's case) and those who don't are greedy migrant welfare moochers who have insufficiently appreciated the wonders of Omaha or Norfolk. Then there are those hordes coming here to California's "generous" welfare (try living on \$600 a month with two kids, Beth). Sure it's more than \$200 or \$300 a month in, say, Louisiana but then again you can rent a two bedroom apartment in New Orleans for \$500 a month.

I don't know where that "\$5 trillion" figure that the government allegedly spent fighting poverty over the "last 30 years" that Beth throws out comes from - maybe it factors in prison building and military housing. I know that when we relied on private charity to help people we had many more unfed and living in dire poverty. The homeless problem has exploded since 1981 - I'm sure it's just a coincidence that was when the new Reagan administration cut housing subsidies by a factor of 10. But then we've got to be on the lookout for those nasty hordes who just heard the "living was easy" (!) in San Francisco. They must all be reading the conservative media to be that misinformed.

If wanting to pay less than \$1,500 a month for a studio makes one an advocate of the freeloading welfare state, then I guess some of us will have to live with those epithets. For now many of us will just have to live in Oakland like you, Beth. Let's just hope that your beloved market forces don't wreak the same havoc over here.

Michael P. Hardesty
Oakland, CA

Chiropractic makes perfect

I would like to share with your readers the remarkable results that I have achieved as a PWA under treatment from a chiropractor. Although the antivirals and inhibitors reduced my viral load, since I started chiropractic with Dr. Maurer at Valencia Chiropractic, my immune system has started to recover. My T-cells have soared, my general health has been better, my lipodystrophy leveled off, etc. In all areas, chiropractic work has helped my body rebuild itself, and Dr. Maurer has worked out a payment plan that even someone on SSI can afford.

I hope your readers who have HIV, or know someone who has, will pass on the news that chiropractic works, and it doesn't have to be expensive, clinical, or impersonal.

Bill Stern
San Francisco

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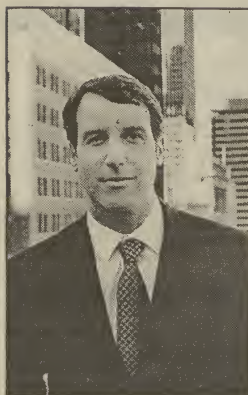
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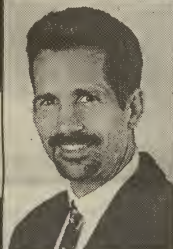
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All FOX'd up

by Liz Tracey, GLAAD
publications manager

The Thursday, January 21 edition of *FOX Files*, airing on the FOX Network, featured a segment entitled "Undercover in the Night" that supposedly exposed what FOX calls a "gay underworld."

GLAAD learned of the segment while it was in production and called the senior producer, Pamela Brown, to offer itself as a resource to the show. To GLAAD's knowledge, the show has never covered any aspect of the lesbian, gay, bisexual and transgender (LGBT) community prior to this segment. In no uncertain terms, Brown rejected GLAAD's offer of assistance. When more egregious concerns came to light, GLAAD Entertainment Media Director Scott Seomin then spoke to FOX *Files* Attorney Diane Brady, followed by FOX News President Roger Ailes, who gave assurances that the story was "fair and accurate."

GLAAD Executive Director Joan M. Garry said, "This inflammatory, misleading, and shameful segment doesn't deserve to be called 'news,' much less journalism. We witnessed the same out-of-context sensationalism with the reporting on Andrew Cunanan; and are outraged that this school of yellow journalism is thriving at FOX."

The show, which purported to tell the story of "gay gangbangers," ranged over a wide variety of material, using tape with blurred faces and no possible way of substantiating a large portion of the segment. The only attributions provided were for those whom FOX called "experts," who were given on-screen identification. With the exception of LGNY editor Duncan Osbourne, no lesbian, gay, or transgender person was identified with more than a first name. Additionally, many of the examples of behaviors which were said to be part of the "gay underworld" were demonstrated in tape snippets which were never identified as to location, date, or source.

"There is no better demonstration that I can think of in the past decade where sensationalism ruled over substance," said Seomin. "This piece made the supposed documentaries made by religious political extremists look like Pulitzer Prize contenders. It tarred an entire community with the brush of brazen stereotypes that serve to fuel hatred against us. Not since the 1970 scare shows have we seen such blatant disregard for truth, context and journalistic integrity when talking about our community."

GLAAD has issued the following demands to FOX News and the FOX Network regarding "Undercover in the Night":

- That no portion of "Undercover in the Night" be aired again - at any time, whether on a repeat of this edition of *FOX Files*, or also in any repurposed format (e.g., FOX's cable arm, the FOX News Channel);

- That an on-air apology be made to viewers by the FOX Network during the next edition of the *FOX Files*, to air on January 28.

- That a written statement be issued by FOX News to be distributed to GLAAD's constituency, and the larger LGBT community

as a whole; and

- That the FOX Network agree to work with GLAAD on a future story on LGBT street youth, one which avoids the exploitation and sensationalism displayed in "Undercover in the Night."

Contact Mr. Roger Ailes, President, FOX News, 1211 Avenue of the Americas, New York, NY 10036 fax: (212) 556-8219, e-mail: rogera@foxinc.com

Cinemax makes MAJIC this Friday

Filmmaker Tim Kirkman's acclaimed documentary *Dear Jesse* made its small-screen debut Tuesday, January 19 on cable's Cinemax. In *Dear Jesse*, Kirkman looks at the political career of Senator Jesse Helms - who is originally from Kirkman's own hometown of Wingate, North Carolina.

The piece is a cinematic letter to Helms, and begins with Kirkman remarking on the fact that Helms has, for the majority of his adult life, been obsessed with homosexual men. Kirkman points out that it's something the two have in common. And while *Dear Jesse* is full of examples of such wry wit, it also addresses

many pertinent concerns about Helms's conservatism and prejudices through the course of his interviews and commentary. Among those Kirkman speaks with: prominent lesbian activist and North Carolinian Mandy Carter; students at a North Carolina college which had invited Helms as its commencement speaker; Mike Nelson, openly gay mayor of Carrboro, North Carolina, and the first openly gay elected official in the state; Kirkman's own articulate and outspoken aunt; and Allan Gurganus, author of the bestselling *Oldest Living Confederate Widow Tells All*, who compares Helms's supporters to pod people during their conversation.

In a moment of particular poignancy, Kirkman speaks to Patsy Clarke and Eloise Vaughn, two mothers who lost their sons to AIDS. The two met and intended to start a support group, but in the course of considering their goals, they realized that Helms's attacks on the lesbian and gay community and especially upon people with AIDS necessitated response. So they founded a group called MAJIC - Mothers Against Jesse In Congress - to block his reelection. Kirkman's own comments speak to the challenges faced by many LGBT people, but

use his personal experiences to effectively draw viewers in.

Last fall, Kirkman realized that he had interviewed Matthew Shepard at the college mentioned above. In light of Shepard's brutal and high-profile murder last October, Kirkman decided to add the footage as a special post-script to *Dear Jesse*. The addition brings together many of the issues Kirkman had addressed, hitting home with the chilling footage of a talking, moving, breathing figure whose face has tragically become emblazoned in the minds of millions of Americans through photographs and words alone.

Dear Jesse was screened in film festivals beginning in 1998. It has since been nominated for a GLAAD Media Award for outstanding documentary, and is also nominated for a Spirit Award - the premier awards given in the independent film industry.

On its website, Cinemax notes that the film will be re-aired this Friday, January 29 at 5 p.m. EST/2 p.m. PST. Please check local listings and tune in for the broadcasts, and thank Cinemax for bringing such an outstanding and unusual piece to its wide audience.

Contact Jeff Bewkes, President, HBO, 1100 Avenue of the Americas, New York, NY 10036-6712.

Dolce & Gabbana put out

In the February issue of *Interview*, Dolce & Gabbana's full page advertisement captures an image of young gay men with candor and beauty.

The ad shows two young men in what seems like a suburban living room, or "rec room," with board games visible in the lower right of the photo. Magazines sit on a coffee table. They both sit on the couch, one sitting behind the other. The one further forward on the couch stares ahead into the camera, the one behind him has his arm wrapped around the other's chest and is kissing his face.

The matter-of-fact statement made by the image is one of simple affection, perhaps love. The image speaks of the hopes and reality of LGBT youth, and really of everyone: that they may fall in love, and perhaps in an ideal world, pleasure would be as simple as sitting in their living room with their beloved.

Contact Christine Westerby, Dolce & Gabbana, 532 Broadway, 4th Floor, New York, NY 10012 ▼

GLAAD's toll-free AlertLine is
1-800-GAY-MEDIA.

Leno no FOXphile

by Cynthia Laird

San Francisco Supervisor Mark Leno has been scheduled to appear on KTVU's *Mornings on 2* program today (Thursday, January 28) to discuss the controversial airing of a segment entitled "Gay Underworld" on the FOX Television Network's *FOX Files* program last Thursday, January 21. At the Board of Supervisors meeting Monday, January 25, Leno introduced a resolution condemning the network for airing the segment and supporting the demands made by the Gay and Lesbian Alliance Against Defamation (GLAAD). (See story, above.)

KTVU is the local FOX affiliate.

"Mass media affects us all, and the FOX Television Network needs to apologize for this blatant example of yellow journalism at its worst," said Leno. "We will continue to support our corporate friends and educate those corporations who continue to abuse and denigrate our community."

"Fox News as well as United Airlines will soon recognize the value of the queer marketplace and the value of treating all individuals with dignity and fairness," Leno told the *Bay Area Reporter*, referring to the ongoing lawsuit against the city by United over compliance with provisions of the city's equal benefits law. ▼

POLITICS

The GOP and the CCC

by Wayne Friday

When two of the Republican party's top men, Georgia Representative **Bob Barr** (the scowling **Bill Clinton**-hater who is one of the GOP's point men in the current impeachment process) and Senate Majority Leader **Trent Lott**, undoubtedly the most powerful member of the U.S. Senate, spoke before the Council of Conservative Citizens (CCC), the two had no clue that it was a white supremacist group that opposes interracial marriage and any form of immigration, and believes that non-European Americans should be deported to the Third World. Neither Lott nor Barr had any idea of the group's beliefs, they say; not a clue.

Barr sat through an extended seminar of the CCC before he addressed them, but later said he "didn't have any idea" that the group he spoke to was racist. Lott's current insistence that he has "no firsthand knowledge" of the group, which prides itself on being "pro" white, certainly comes as news to a lot of people back in his home state of Mississippi, the hot-bed center of the growing organization. Lott has reportedly spoken to the group numerous times, including a "keynote address" to the organization a couple of years ago at its Greenwood, Mississippi confab. His uncle, former Mississippi state senator **Arnie Watson**, is now a member of the council's executive board and recently boasted to reporters that nephew Trent "is an honorary member who has spoken at several meetings."

Funny that Lott would now claim to know nothing about what the CCC stood for, when during his 1992 keynote to the group he told members they "stand for the right principles and the right philosophy." Even those close to him wink at the idea that Lott isn't—and wasn't—aware of the views of the CCC, particularly since he comes from the Deep South. The same can be said for Barr.

The CCC was built by supporters of the segregationist White Citizens Councils, the **John Birch Society**, and activists in the presidential campaigns of then-Alabama Governor **George Wallace**. It has developed strong political ties to the Republican Party in the South, and in Lott's home state of Mississippi it reportedly counts 34 members of the state Legislature among some 5,000 members. (That includes Governor **Kirk Fordice**, a fellow Republican and longtime Lott political ally.) The Jackson, Mississippi **Clarion-Ledger** matter-of-factly reported last year that Lott was a CCC member (without objection from the senator's office) and it was not until mid-December of last year, after the CCC became the object of a growing national controversy, that Lott disassociated himself with the racist organization.

Indeed, it was only after Harvard law Professor **Alan Dershowitz**, during testimony before the House Judiciary Committee on the impeachment issue, took umbrage at Barr's remarks about "real Americans,"



Gay and lesbian commissioners were sworn in at City Hall last Thursday, January 21. From left, Carole Cullum, re-appointed to the Board of Permit Appeals; Ron Hill, re-appointed to the Health Commission; Wayne Friday, appointed to the Police Commission; and Thomas Horn, re-appointed to the War Memorial Board of Trustees.

taking it as anti-Semitic. Dershowitz then blasted Barr for speaking at a national CCC meeting, which he described as racist. Shortly thereafter, the *Washington Post* reported that Lott had also addressed the group in the past; both Lott and Barr quickly issued statements attempting to distance themselves from the council. Lott, apparently forgetting to alert his relatives and friends back in Jackson, even stressed that he was not a member, and even claimed he had "no firsthand knowledge of the group's views." Nope; not a clue.

Politics and people

More good news for the Republicans: **David Duke**, the former Klan leader, is running for the Louisiana House seat soon to be vacated by Representative **Bob Livingston** (another Clinton-hater forced to resign after being caught in numerous extramarital affairs). Duke has carried the district—which is near New Orleans and is 3 percent white—when he ran unsuccessful statewide campaigns in the past. He was in the D.C. area recently, raising funds for his campaign, pitching his autographed autobiography (*My Awakening*, which I think sounds like the sequel to *Mein Kampf*, but that may be exactly what Duke wants) for \$100 each, and telling fellow Republicans that he would become the first member of Congress "to stand up openly and proudly to defend the rights of good Christian whites." He added that "if we can get just one person like that in Congress, it will be like opening the floodgates, it could change the country overnight." Maybe Barr and Lott could put together couple of fundraisers for this guy.

Next Tuesday's Demo primary in the East Bay's 16th Assembly District, between former Oakland mayor **Elihu Harris** and Alameda Democratic party powerhouse attorney **Frank Russo**, could be a squeaker with Russo given the outside chance of an upset (absentee ballots could be the key here). Harris has the support of Alameda's powerful Central Labor Council and the California Demo Party, as well as getting lots of help from longtime friend, S.F. Mayor **Willie Brown**; Russo, however, has ample campaign funds, and the solid support of Lieutenant Governor **Cruz Bustamante** and others. (Assembly-

man **Kevin Shelley** was an early backer of Russo, but recently switched to Harris, reportedly at the "urging" of Willie Brown.)

San Diego businessman **Darrell Issa**, who lost last year's GOP senate primary to ultimate loser **Matt Fong**, is reportedly thinking about another run for the senate next year when incumbent **Dianne Feinstein**, probably the state's most popular politico, is up for re-election. "He had better look long and hard before getting into that one," a San Francisco friend of Issa said this week.

All right: former veep **Dan Quayle** became the first Republican to officially file as a candidate for president in 2000 last week, and is scheduled to make a formal announcement in early February. Imagine those "exciting" debates between Quayle and **Al Gore**—should be a real winner. Quayle, a darling of the Christian conservatives for his strong support of "family values," will have to compete with the other far-right types like **Steve Forbes**, **Gary Bauer**, **Elizabeth Dole**, etc.

Speaking of the GOP 2000 presidential race, 22 of the 32 Republican members of the California state Assembly last week signed a letter urging Texas Governor **George W. Bush** to become a candidate. **Pete Wilson**—who's he?

Meanwhile, back in California, **Steve Kubby**, the Libertarian party gubernatorial candidate last year, was arrested (along with his wife) after narcs found 300 marijuana plants in their Olympic Valley home. Hard to tell in this state if that will diminish or increase his political viability.

You can stop feeling sorry for onetime TV star **Ellen DeGeneres**; sure, she lost her tired sitcom, but she and actress partner **Anne Heche** sold their Hancock Park home last week for \$3.3 million, and aren't you relieved to learn that?

A reader writes: "One week on the job and Governor **Gray Davis** is already cutting \$4.1 million from AIDS education and treatment, while leaving \$400 million in reserve for 'emergencies'; if Davis doesn't believe that the AIDS epidemic constitutes even 1/100 of an 'emergency,' what does?"

My "Quote of the Week": "We're parents" (from **Elizabeth Birch** and **Hilary Rosen**, both lesbians and respective heads of the Human Rights Campaign and the Recording Industry Association of America, on their recent adoption of twins). ▼

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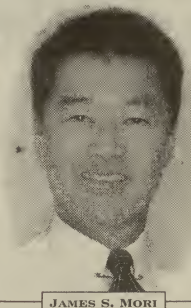
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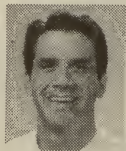


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A tale told inverse

by David Bianco

Next week in gay history: Edith Lees Ellis, wife of sex researcher Havelock Ellis, delivers a historic lecture in Chicago defending homosexuality February 4, 1915.

British researcher Havelock Ellis is remembered in gay history as the man who made "sexual inversion" a household word. What is less well known is that Ellis, who was heterosexual, became intrigued with the topic because his wife, Edith Lees Ellis, was a lesbian.

Although Havelock Ellis (1859-1939) was trained as a doctor, he never practiced medicine. Instead, he made his living writing treatises on topics that complemented his socialist politics. In his first book, *The New Spirit* (1890), for example, Ellis spelled out his thoughts about the relationship between men and women. While he abhorred the militancy of the suffrage movement, Ellis's belief that "the average level of women's

intelligence is fully equal to that of men's" was unusual for his day.

The book caught the attention of Edith Lees (1861-1916), who traveled in the same socialist circles as Ellis. Friends introduced them in 1890, and Lees and Ellis quickly became close friends. No physical attraction, however, seemed to develop between them.

In fact, their sexual passions were for other people. A short time before he met Lees, Ellis had been involved with novelist Olive Schreiner, who left him for another man. Lees's intimate attachments had primarily been with women. What prompted Ellis and Lees to marry in 1891 despite their lack of sexual attraction for each other seems to have been a common interest in creating an ideal socialist marriage. As Ellis later put it, their union was an "affectionate comradeship, in which the specific emotions of sex had the smallest part, yet a union ... able to attain ... a passionate intensity of love."

The Ellises had separate incomes and separate residences, though they spent part of each year together. Lees Ellis had a small inheritance, but she also supported herself by giving lectures on feminist topics, which were subsequently printed and sold as pamphlets. In the mid-1890s, she began writing fiction and plays, while Ellis started work on his seven-volume opus, *Studies in the Psychology of Sex*.

study, Ellis interviewed his wife (who appeared in the book as "Miss X," speaking frankly about her lesbian likes and dislikes) and her circle of lesbian friends.

Symonds died in 1893, before the work was completed, and his family fought to have his name and the historical essays he contributed removed from the book before publication. As a result, *Sexual*

Inversion (1897), with its 27 case studies of men and six of women, was published under Ellis's name alone.

Written primarily for doctors and lawyers, it was the first book in English to treat homosexuality as neither a disease nor a crime but as a naturally occurring phenomenon.

Ellis was also the first researcher to consider lesbians worthy of scientific study.

Like her husband, Lees Ellis became a defender of homosexuality. On a lecture tour of the United States, she delivered a much-publicized lecture on sex at Chicago's Orchestra Hall on February 4, 1915. "It is our duty," she maintained, "to see to it that equality of opportunity ... is given alike to the normal and the abnormal men and women in our midst." Ever since she was 18, Lees Ellis boldly admitted, "I have studied woman and I have loved her." She ended her oration with a passionate call for "a new love world."

Although it was a historic moment, Lees Ellis's lecture drew harsh criticism from Margaret Anderson, a lesbian who edited the

British researcher Havelock Ellis is remembered in gay history as the man who made "sexual inversion" a household word.

During the months when they lived apart, Lees Ellis had a succession of "good friends," women whom her husband soon realized were her lovers. Within a few years of their marriage, Ellis, too, began having extramarital affairs. Despite the fact that the Ellises chose an open marriage, their correspondence reveals a fair amount of jealousy on both of their parts.

In his autobiography, Ellis acknowledged the impetus for his most famous research, which he began in 1892. "I had found," he wrote, "that some of my most highly esteemed friends were more or less homosexual (like Edward Carpenter, not to mention Edith)." Ellis's desire to understand his wife's behavior and to "obtain sympathetic recognition for sexual inversion" compelled him to collaborate with John Addington Symonds on a massive study of homosexuality in men and women. Symonds, a gay man, had written a historical treatise on same-sex love in ancient Greece and amassed a large number of case studies on homosexuality. He had not, however, done any research on lesbians. In order to include women in the

Chicago-based journal, *The Little Review*, Anderson was angry that Lees Ellis had been so vague and cautious in her remarks, and she took the initiative to write the first militant defense of lesbianism ever published in this country, an editorial titled "Mrs. Ellis's Failure."

For Lees Ellis, who had been in shaky health for several years, the physical and emotional strain of the lecture tour was too much. She was also bothered by gossip about her husband's affair with birth control activist Margaret Sanger. Lees Ellis suffered a nervous breakdown that spring, and, after a suicide attempt and hospitalization, she died in 1916. Ellis spent the year following his wife's death faithfully chronicling their unusual marriage, a frank account that he would only allow to be published after his death. ▼

David Bianco, M.A. is the author of *Modern Jewish History for Everyone*. He can be reached care of this publication or at DaveBianco@aol.com. For more Past Out, visit www.gay.net.

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For further reading:

Grosskurth, Phyllis. *Havelock Ellis: A Biography* (Knopf, 1980).

Katz, Jonathan Ned. *Gay/Lesbian Almanac: A New Documentary* (Carroll & Graf, 1994).

Rowbotham, Sheila, and Jeffrey Weeks. *Socialism and the New Life: The Personal and Sexual Politics of Edward Carpenter and Havelock Ellis* (Pluto Press, 1977).

Gimme those shoes!

by Ron McGlashan

Eddy and Laguna, Wednesday, January 13, 8:30 p.m. A man was approached from behind by a man with a gun. The suspect ordered the victim to give him his shoes and money. The victim stepped out of his shoes and emptied his wallet. Police were called to the scene, but the suspect could not be found in the area.

Burglary at DPH

25 Van Ness, Tuesday, January 19, 12 p.m. A Department of Public Health employee discovered the safe had been vandalized and approximately \$400 was missing. The employee called SFPD officers, who filed a report. A list was made of people who have lawful access to the safe, and an investigation is underway.

Sexual assault on Polk Street

1000 block of Polk, Friday, January 22, 10:30 p.m. A man was sexually assaulted by another man. Police arrived and the suspect was taken into custody.

Aggravated assault on Haight Street

400 Block of Haight, Monday, January 18, 7 p.m. Two women entered a restaurant in the area and visited the ladies room. The owner told the women that since they were not customers they would have to leave. One of the women produced a set of keys and struck the store owner on the head, causing a series of gashes. The owner ran behind the counter and grabbed a knife. The women overpowered her and struck her with the keys again, causing further injuries. The police were called and a statement was made. No suspects were found in the area.

Robbery with knife on Eddy Street

600 Block of Eddy Street, Sunday, January 17, 7:30 p.m. A man entered a hotel in the area and asked the man behind the counter for information on where he could get a shopping cart. The suspect then produced a knife and demanded the owner turn over all the money in the cash drawer. The owner complied when the suspect

threatened to kill the owner's wife. The suspect left the area and fled down Eddy Street.

Store burglary on Polk Street

2100 block of Polk, Friday, January 15, 7 a.m. Police responded to a call reporting something wrong with the door to a store. Upon arrival, officers discovered the lock had been removed and the door was open. It was later discovered that the store had been burglarized of goods worth several thousands of dollars. The burglary detail was called and the matter is under investigation.

Aggravated assault on 24th Street

24th and Mission, Tuesday, January 19, 2 a.m. A man had an argument with four people that culminated in a fist fight at the intersection. The four suspects then threw a bottle at the victim, punched him, and kicked in the head several times. The police took a report. No suspects were found in the area.

Laptop fraud at Circuit City

Van Ness and Post, Sunday, January 17, 2 p.m. A man entered the store and asked to buy a laptop computer with a credit card. The attendant had the card checked and the signature compared. When it was discovered that the man with the card was not the owner, the salesperson tried to detain the suspect until police arrived but the suspect became agitated and left the store without the card. Police checked house security videos and a suspect is being sought at this time.

Bike theft on Bush Street

1700 Block of Bush, Monday, January 18, 6 p.m. The manager of an apartment building notified police that the building's storage area had been forced open and \$3,000 worth of bikes had been stolen. Police filed a stolen property report.

Vehicle vandalized on Eddy

Hyde and Eddy, Friday, January 15, 9 p.m. A man had his vehicle heavily damaged while he was driving by an unknown suspect. Police advise that if you have an item thrown at your vehicle, it is best to leave the area and notify the po-

lice. Do not challenge the suspect

Continued strong-arm activity on Polk at Geary

There have been incidents in the past week where people have been strong-armed in this area by people panhandling. This goes beyond aggressive panhandling. Be cautious in this area: if you have a problem, call the police immediately.

Polk Street score for this week

A total of 15 men and women have been arrested on prostitution-related charges, some of whom had outstanding warrants regarding other activity in the area. We will continue to keep you up to date. ▼

This column is brought to you as a public service of the Office Of Public Affairs of the SFPD and the men and women of the department who protect and serve you. For information or suggestions call the office at (415) 553-1651, or call Ron at (415) 776-9399, or page him at (415) 201-6004.

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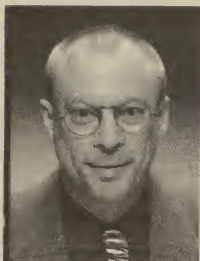


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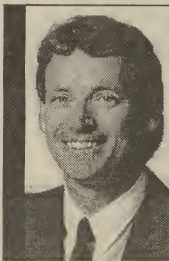
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What is a 'donation?'

by Mark Norby

Some clubs call it a cover charge. Others call it a "requested donation." Whatever the sign on the door, or whatever the bouncer or doorperson says, an expected or suggested fee to enter any club carries the premise that entertainment will be provided. Maybe the entertainment is a DJ, maybe a lounge singer, maybe a sword swallower. At Harvey's bar in the Castro on Wednesday nights, it's drag queens singing and lip-synching to the hits of the gay community.

But according to one gay San Francisco man, that's not enough to warrant a cover charge — or the treatment he claims to have received when he refused to pay it.

"The sign on the door read 'Three Dollar Donation Requested,'" said A.J. Eakin, who went to Harvey's Wednesday night, January 13. "My reason for refusing to pay the three dollars was due to the fact that there was no charity to benefit from it."

But when Eakin refused to pay the "requested donation," he claims "some guy [the event's doorman] who wasn't a [Harvey's] employee" manhandled him.

According to Eakin, the man gripped him by his shirt collar and told him that if he didn't pay, he wouldn't be allowed into the club. Eakin told the man to let him go, or he "would be forced to defend himself." The man threatened to call the police. Eakin jerked free of the man, entered the club without paying, took a seat, had a drink, and saw the show.

Afterwards he complained to the *Bay Area Reporter* about "screaming drag queens demanding a donation so they could buy the new purse needed to hold their tip money."

"Yet at the same time and just right across the street in Walgreens, the same three pennies have been in the same [AIDS Emergency Fund penny donation] jar, just sitting there beside the cash register."

Hate crime laws

◀ page 1

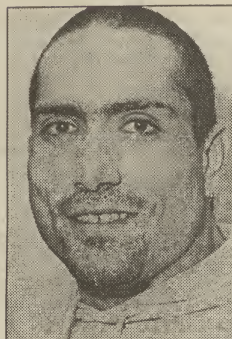
Indeed, prosecutors would already be able to seek lifetime sentences for violent hate crime murderers if Knox's original bill, AB 2324, which San Francisco District Attorney Terence Hallinan supported, had passed last year.

Like AB 2324, AB 208 will address this serious discrepancy in the law. Currently murder committed on the basis of race can be punished with life in prison without parole or the death penalty, while a murder committed on the basis of sexual orientation, gender, or disability would only bring a lesser penalty resulting in parole in 17 years. The hate crime enhancement is only three years.

Knox said Monday he resubmitted the bill in part because of the brutal slaying of Matthew Shepard in Wyoming last October.

"Persons who commit these heinous crimes act not only against an individual but against all of society," Knox said. "Nothing short of life in prison is adequate punishment."

The Assembly Public Safety Committee will review AB 208 late next month in one of the first steps on the bill's move through a possibly more amenable legislature. ▼



A.J. Eakin

It's a drag being paid

For Eakin, the issue is semantic: unless the money from the door goes to a charity, he said the correct wording should be "cover charge" rather than "donation."

"This incident wasn't right," he continued. "Is this what the Castro has turned into? A place where self-righteous, lip-synching glamour queens can assume authority to mandate an entrance fee but call it a donation? Furthermore, when did it become acceptable for a door troll [sic] to take matters into their own hands?"

"Drag queens are a dime-a-dozen in San Francisco, so why should I be forced to pay just to see more?"

"Maybe there are too many drag queens in this town," commented Donna Sachet, Absolute Empress XXX. "But whatever this man believes, a cover charge or requested donation means the place offers more than the usual bar atmosphere. Most of us are singers as well and often deserve to be

paid. All of the Empresses do a lot of charity work already."

"All the Empresses are very charity minded," stated Marlena, Absolute Empress XXV a.n. (after Norton). "I don't think it's possible for any of the local drag queens to live on just the money they make entertaining. I've sung at Harvey's a couple of times but I didn't ask for any money for it. They just gave it to me. Thirty dollars."

"Eakin used to perform at Harvey's," Kevin Kropp, manager of Harvey's, told the B.A.R. "He's just upset because he doesn't perform here anymore. All these queens in the Castro use you guys [the *Bay Area Reporter*] for their personal bitching. He's just another one using you guys. He refused to pay the cover charge," Kropp continued, "and one of our bartenders took three dollars of her own tip money and put it into the cover charge pool. And, the sign says 'cover charge,' so we are within our legal rights to ask for money for the entertainment."

"The sign definitely said 'donation,' retorted Eakin. "And I'm not at all upset that I don't perform at Harvey's anymore. It has nothing to do with that."

The promoter and organizer of Wednesdays at Harvey's, Darron Dunbar, a.k.a. Wenda, claims that the sign on the door has said 'cover charge' for two months.

"Of course it says 'cover charge.' The sign hasn't said 'donation' for two months and all of the money we raise goes to either pay the drag queens or to charity," Dunbar said. "We pay the performers a small amount and the rest goes to either the charities of the Imperial Court or the Sisters of Perpetual Indulgence charities. Harvey's is the only bar in town where a drag queen can make a dime." ▼

Cybersmut goes to trial

by Liz Highleyman

U.S. District Judge Lowell Reed began hearings in Philadelphia Wednesday, January 20, on the Child Online Protection Act (COPA). The law — informally known as CDA II after the original Communications Decency Act, which was ruled unconstitutional by the Supreme Court in June 1997 — is intended to restrict minors' access to sexually explicit material on the Internet.

The Supreme Court ruled that the original CDA was overly broad. The new law imposes a narrower standard of "harmful to minors," and applies only to commercial websites (not, for example, chat rooms and e-mail). Operators of websites that offer sexually explicit material would be required to verify that those accessing their sites are at least 17 years old, for example by means of a credit card or "adult ID" verification system. Violators would be subject to a \$50,000 fine and six months in prison.

A coalition of plaintiffs filed a suit challenging the law last October 22. The plaintiffs include the American Civil Liberties Union, the Electronic Frontier Foundation, A Different Light gay bookstores, the condom retailer Condomania, the *Philadelphia Gay News*, *Salon* online magazine, and the Internet Content Coalition, a group of 23 online publishers including the *New York Times*, Playboy Enterprises, and MSNBC. In November, Reed issued a temporary restraining order blocking enforcement of the act while the trial is underway.

The plaintiffs assert that the "harmful to minors" wording is too vague and has no accepted definition. They also argue that credit card verification system are unwieldy, expensive, annoying to consumers, and rife with security concerns. Tom Reilly, founder of the gay interest website PlanetOut, testified that mandatory credit card verification would "cause a drastic fallout in our traffic." Author Lawrence Madig testified that existing filtering software already allows parents to regulate what their children can access online.

The Justice Department contends that the law will only limit minors' access to explicit material, and will not present an undue burden to adult consumers or to website providers. Proponents of the law point out that restrictions to protect minors are already imposed on other media (for example, an after 10 p.m. rule for explicit radio and television broadcasts, and opaque paper wrappers for explicit magazines displayed on newsstands). COPA supporters are particularly concerned about websites that offer free "teaser" material before customers are required to enter a credit card number.

The trial is continuing this week. ▼

COMMUNITY NEWS

Don't pooh-pooh park poop problem, say kids

by Cynthia Laird

The fourth graders in Kimberly Borst's class at Live Oak School near the Eureka Valley playground have had it with the dog owners who don't clean up after their pooches. The students took time to write the *Bay Area Reporter* last week, in response to the January 7 article "It's dog poop vs. kids at Eureka Valley." Judging from the 20 letters received from the Castro neighborhood students, they are fed up with slipping on dog droppings and are mad at whoever stole the clever signs they posted around the play area last month asking dog owners to please scoop up the poop.

At the center of the dog droppings issue is a controversial fence project that the San Francisco Recreation and Parks Department is planning. The 8-foot-high chain link barrier would keep dogs out of the playing field area and confine them to a 5 foot strip outside the fence. According to the department, the fence is designed "to provide a safe and secure playing environment for the youth and children who use the field ... and for protection of other users from balls flying into the tennis court and other areas of the playground."

Tony Leung, with the recreation and parks planning office, told the *B.A.R.* earlier this month that a community meeting is being planned, probably sometime in February. The fence project has not started and would not begin until after Rikki Streicher Field is repaired and re-sodded. Some dog owners in the area are



Oh, poo! Concerned fourth graders at Live Oak School, with their class dog Jake, want neighbors to scoop their dogs' poop.

opposed to the fence.

Noticing even more

Park officials acknowledge that Collingwood Park is not one of the city's "official" dog parks, but there are still signs posted stating people can walk their dogs there daily between 6 and 8 a.m. and 6 and 8 p.m. Nancy Dito, a director who has worked at the park for about 17 years, said that just about all of the dog owners clean up after their pets, but a few do not. It is those dog owners that have irked the kids at Live Oak School.

"My class had made some signs asking people to clean up after their dogs," wrote Lauren Lightbody, age 9. "We worked very hard on these and the Eureka Valley Playground owner gave us permission to put the signs up. The signs had been up for one week before they disappeared. I don't know who would take them

down, but now I am noticing even more dog poop around."

Alex G. wrote on January 21, "Two days ago I was playing football and I fell down and when I got up there was dog poo on my pants. ... This is important to me that they clean up their dogs poo because I don't want to fall in it again."

While most of the children wrote about the alleged theft of their signs, one student mentioned the fence and said he's not thrilled with the plan either. "I don't want a fence!" wrote Dallas Haynes. "It will mess up our kick ball games. But it we don't put up the fence it makes sliding into home have a whole new meaning."

Homophobic policies?

City resident Robert Roederer, who lives across the street from Collingwood Park is a dog owner who is upset about the proposed fence, but it also bothers him that

the issue has turned into one of kids versus dogs. "I don't want it to sound like it's dogs against kids," Roederer said. He added, however, that demographics in the area around the playground have changed over the years.

That seems to be confirmed by Dr. Tom Mills, an openly gay retired psychiatrist and a dog owner who's on the city's off-leash dog task force. According to figures from the 1990 census, the number of households with dogs in the Castro outnumbers households with children by close to four to one. Mills also maintains that dog poop in parks is a "bogus issue."

"Only dog owners get targeted as a group for the action of a small minority," Mills stated. "Nobody would think to ban all teenagers from parks for some broken beer bottles or graffiti, or all toddlers for some dirty diapers left in bushes."

The way Mills sees it, the issue of dogs in San Francisco is not "dogs vs. kids," but it is one of the distribution of scarce resources.

"The parks are for children, and the children are our future," is code for "You don't have children, so my needs always trump yours," said Mills. "It is intrinsically homophobic."

While Live Oak School is a private school, Dito said students from that education facility and the public Harvey Milk School both use the playground at no cost. "No one pays the city money if they haven't reserved it," she said. "Because someone is coming out of a school is no different. Anyone can come into the park and play." ▼

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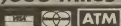
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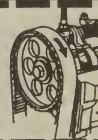
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SUSTIVA, an NNRTI*, must be used in combination with other HIV drugs.

SUSTIVA is tough on HIV. It reduces the amount of virus in your blood and increases the number of CD4 cells. SUSTIVA can even be used in young children, 3 years of age or older. This is based on results from controlled clinical trials at 24 weeks. Presently, there are no results from controlled clinical trials showing the long-term effects of SUSTIVA.

SUSTIVA has manageable side effects. Most side effects are mild to moderate and can be managed. The most significant side effects associated with SUSTIVA therapy have been nervous system symptoms (dizziness, trouble sleeping, drowsiness, trouble concentrating and/or abnormal dreams) and rash. These usually subside within the first two to four weeks of treatment. In a small number of patients, rash may be serious. Taking SUSTIVA at bedtime may help make nervous system symptoms less noticeable.

Pregnancy should be avoided in women receiving SUSTIVA because birth defects have been seen in primates dosed with SUSTIVA. Barrier contraception should always be used in combination with other methods of contraception.

Talk to your doctor when you start taking SUSTIVA. SUSTIVA may change the effect of other medicines (including ones for HIV). Always tell your doctor if you are taking, starting or changing any prescription or non-prescription medicine when taking SUSTIVA. Your doctor may change your medicines or change their dose. You should discuss your prior medical conditions (such as mental illness, substance abuse, hepatitis, etc.) with your doctor before taking SUSTIVA.

We know that coping with HIV is difficult enough. Your treatment doesn't have to be. Ask your doctor about SUSTIVA. For more important information see the next page for Patient Information about SUSTIVA.

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
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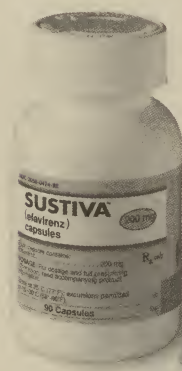
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Please read this information before you start taking SUSTIVA. Read it again each time you refill your prescription, in case there is any new information. Don't treat this leaflet as your only source of information about SUSTIVA. Always discuss SUSTIVA with your doctor when you start taking your medicine and at every visit. You should remain under a doctor's care when using SUSTIVA. You should not change or stop treatment without first talking to your doctor.

What is SUSTIVA?

SUSTIVA is a medicine used to help treat HIV, the virus that causes AIDS (acquired immune deficiency syndrome). SUSTIVA is a type of HIV drug called a "non-nucleoside reverse transcriptase inhibitor" (NNRTI).

How does SUSTIVA work?

SUSTIVA works by lowering the amount of HIV in the blood (called "viral load"). SUSTIVA must be taken with other anti-HIV medicines. When taken with other anti-HIV medicines, SUSTIVA has been shown to reduce viral load and increase the number of CD4 cells (a type of immune cell in blood). SUSTIVA may not have these effects in every patient.

Does SUSTIVA cure HIV or AIDS?

SUSTIVA is not a cure for HIV or AIDS. People taking SUSTIVA may still develop other infections associated with HIV. Because of this, it is very important that you remain under the care of your doctor.

Does SUSTIVA reduce the risk of passing HIV to others?

SUSTIVA has not been shown to reduce the risk of passing HIV to others. Continue to practice safe sex, and do not use or share dirty needles.

How should I take SUSTIVA?

- The dose of SUSTIVA for adults is 600 mg (three 200 mg capsules, taken together) once a day by mouth. The dose of SUSTIVA for children may be lower (see **Can children take SUSTIVA?**).
- Take SUSTIVA at the same time each day. You should take SUSTIVA at bedtime during the first few weeks or if you have side effects, such as dizziness or trouble concentrating (see **What are the possible side effects of SUSTIVA?**).
- Swallow SUSTIVA with water, juice, milk or soda. You may take SUSTIVA with or without meals; however, SUSTIVA should not be taken with a high fat meal.
- Do not miss a dose of SUSTIVA. If you forget to take SUSTIVA, take the missed dose right away. If you do miss a dose, do not double the next dose. Carry on with your regular dosing schedule. If you need help in planning the best times to take your medicine, ask your doctor or pharmacist.
- Take the exact amount of SUSTIVA your doctor prescribes. Never change the dose on your own. Do not stop this medicine unless your doctor tells you to stop.
- When your SUSTIVA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to SUSTIVA and become harder to treat.

Can children take SUSTIVA?

Yes, children who are able to swallow capsules can take SUSTIVA. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA. The dose of SUSTIVA for children may be lower than the dose for adults. Capsules containing lower doses of SUSTIVA are available. Your child's doctor will determine the right dose based on your child's weight.

Who should not take SUSTIVA?

Do not take SUSTIVA if you are allergic to SUSTIVA or any of its ingredients.

What other medical problems or conditions should I discuss with my doctor?

Talk to your doctor right away if you:

- Are pregnant or want to become pregnant
- Are breast-feeding
- Have problems with your liver, or have had hepatitis
- Start or change any medicine
- Have side effects while taking SUSTIVA
- Have a history of mental illness, substance or alcohol abuse

What are the possible side effects of SUSTIVA (efavirenz)?

Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams a few hours after starting treatment with SUSTIVA. These feelings may be less noticeable if you take SUSTIVA at bedtime. They also tend to go away after you've taken the medicine for a few weeks. Rarely, patients have more serious side effects that may affect mood or ability to think clearly. These side effects occur more often in patients with a history of mental illness or substance abuse. Tell your doctor promptly if any of these side effects continue or if they bother you. There is the possibility that these symptoms may be more severe if SUSTIVA is used with alcohol or mood altering (street) drugs. You should avoid driving or operating machinery if you are having these side effects.

One of the most common side effects is rash. These rashes usually go away without any change in treatment. In a small number of patients, rash may be serious. If you develop a rash, call your doctor promptly.

Other common side effects include tiredness, upset stomach, vomiting, and diarrhea. However, this is not a complete list of side effects reported with SUSTIVA when taken with other anti-HIV drugs. Do not rely on this leaflet alone for information about side effects. Your doctor can discuss a more complete list of side effects with you.

Please contact your doctor immediately before stopping SUSTIVA because of side effects. Tell your doctor or other healthcare provider if you notice any side effects while taking SUSTIVA.

What about birth control, pregnancy, or breast-feeding?

Women should not become pregnant while taking SUSTIVA. Birth defects have been seen in animals treated with SUSTIVA. It is not known whether this could happen in humans. You should use a condom or diaphragm in addition to other methods of birth control while taking SUSTIVA. Inform your doctor immediately if you are pregnant. If you want to become pregnant, talk to your doctor. Do not take SUSTIVA if you are breast-feeding. Talk to your doctor if you are breast-feeding your baby.

Can I take other medicines with SUSTIVA?

SUSTIVA may change the effect of other medicines (including ones for HIV). Your doctor may change your medicines or change their doses. For this reason, it is very important to:

- Let all your doctors and pharmacists know that you take SUSTIVA.
- Tell your doctors and pharmacists about all medicines you take. This includes those you buy over-the-counter and herbal or natural remedies.

Bring all your medicines when you see a doctor, or make a list of their names, how much you take, and how often you take them. This will give your doctor a complete picture of the medicines you use. Then he or she can decide the best approach for your situation.

The following medicines may cause serious and life-threatening side effects when taken with SUSTIVA. You should not take any of these medicines while taking SUSTIVA:**

- Hismanal® (astemizole)
- Propulsid® (cisapride)
- Versed® (midazolam)
- Halcion® (triazolam)
- Ergot medications (for example, Wigraine® and Cafergot®)

The following medicines may need to be changed or have their dose changed when taken with SUSTIVA:**

- Crixivan® (indinavir)
- Fortovase® (saquinavir)
- Biaxin® (clarithromycin)

How should I keep SUSTIVA?

SUSTIVA is available as 50 mg, 100 mg, and 200 mg capsules.

Keep SUSTIVA at room temperature (77°F) in the bottle given to you by your pharmacist. The temperature can range from 59°-86°F.

Keep SUSTIVA out of the reach of children.

How can I learn more about SUSTIVA?

Talk to your doctor or other healthcare provider if you have questions about either SUSTIVA or HIV. For additional information you can visit the SUSTIVA website at <http://www.sustiva.com>.

This medicine was prescribed for your particular condition. Do not use it for any other condition or give it to anybody else. Keep SUSTIVA out of the reach of children. If you suspect that more than the prescribed dose of this medicine has been taken, contact your local poison control center or emergency room immediately.

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Issued September, 1998

'Don't Ask, Don't Tell' discharges skyrocket

by Bob Roehr

The number of gays and lesbians kicked out of the military climbed to 1,145 in 1998, even while the overall size of the military continues to shrink. It is the highest number of discharges in more than a decade.

"Don't Ask, Don't Tell" (DADT) was adopted in 1993. President Bill Clinton pitched it as a "compromise" allowing gays to serve in the military. But this marks the fifth year in a row that the number of discharges has grown under that policy, as administered by his appointees.

Discharges under DADT soared last year from 309 to 414 in the Air Force and from 197 to 310 in the much larger Army. The Navy showed a decrease from 413 to 345, while the Marines dipped from 78 to 76.

Release of those numbers comes on the heels of a January 19 letter from Representatives Marty Meehan (D-Massachusetts), Connie Morella (R-Maryland), and 22 other members of the House to Secretary of Defense Bill Cohen. They said that continued increases in discharges "should set off alarm bells as to whether 'Don't Ask, Don't Tell' is working properly."

"These numbers are shameful," said Dixon Osburn, co-executive director of the Servicemembers Legal Defense Network (SLDN). "Military leaders have turned a blind eye to the continued asking, pursuit, and harassment of gays, lesbians, and bisexuals serving our country."

The Pentagon tried to downplay media coverage by releasing the numbers late on Friday afternoon, January 22. "DefenseLINK, the official website for the Department of Defense and the starting point for finding U.S. military information online" was last updated on Friday at 13:36. Thus, it carried no information on the discharge figures over the entire weekend period.

A search of the website using the key words "Don't Ask" resulted in the cryptic message: "Server error. An unexpected error occurred while running your search." That message was repeated for each of the 14 sub-directories that the engine searches.

Flying low

The worst offender this year is the Air Force. An article in the *San Antonio Express News*, which prompted Pentagon release of the discharge figures, showed that "a record high 414 airmen" were sacked last year under DADT. It is the highest number for that branch of the service in more than two decades. Lackland Air Force Base, a training facility near San Antonio, accounted for 65 percent, or 271, of the discharges.

An Air Force review concluded that most of the discharges were "unsolicited and voluntary." It suggested that young service members were using DADT to get out without blemishing their record.

But Michelle Benecke isn't buying it. "There is something terribly wrong at Lackland Air Force Base," said SLDN's other co-executive director. The group is calling for "an impartial investigation ... something the Pentagon itself admitted that it has no mechanism to do."



SLDN's Dixon Osburn

SLDN requested a meeting in a January 22 letter faxed to Lackland's commander, Brigadier General Barksdale. Later that same day Whit Peters, acting secretary of the Air Force, countered with an invitation to meet with him at the Pentagon on Thursday, January 28, and subsequently with the general at Lackland.

"Our concern is to get to the bottom of this as quickly as possible," said Osburn, "but also make sure that we are being thorough and accurate about it." He is hesitant to define exactly what an "impartial investigation" might look like, but agreed that either an individual or a group could conduct the investigation.

Among those who might be considered is Northwestern University professor Charles Moskos. He has conducted extensive surveys of attitudes within the military and is known as "the father of Don't Ask, Don't Tell" for his work with Congress in drafting that legislation. Former Congresswoman Patricia Schroeder, who served on the House Armed Services Committee, is another possibility.

Naval maneuvers

Some observers believe that the decline in Navy discharges is, at least in part, because of the bad press the Navy took over its bungled attempt to discharge petty officer Timothy McVeigh. Last year, a federal court found that Navy investigators illegally obtained McVeigh's online account information and violated DADT procedures. It ordered him retained by the service.

There are anecdotal accounts of other seamen being allowed to resign under different provisions rather than be prosecuted under DADT.

But the official discharge figures are only the tip of the iceberg of the impact of DADT in driving gays and lesbians from the military. "I'm fed up with having to hide," an anonymous Marine told the *New York Times Magazine* in a cover story on gays in the military last June. Captain Richard Merritt, a 12-year veteran of the Corps, has since left the service. His story is a common one.

SLDN says it will cost \$34 million to "replace" those drummed out of the service last year under DADT. They base the calculations on estimates made by the General Accounting Office in the early 1990s.

That does not count what Osburn calls "the huge hidden costs" of gays and lesbians who feel pressured to either resign or not reenlist despite a love of the service and financial incentives to stay.

"The military is wasting a lot

of money and resources declaring war on gay men and lesbians who have served their country honorably," said Winnie Stachelberg, political director of the Human Rights Campaign (HRC). She decried "the increase in discharges [which] shows how this dismal policy continues to ruin lives."

Recruitment down

All of this is occurring in a context of a military increasingly unable to fulfill its needs for new recruits. Earlier in January the Joint Chiefs of Staff were before Congress pleading for more money for pay increases and improved facilities. They did not mention ending anti-gay harassment as a way to recruit and retain more qualified personnel.

But perhaps it is no coincidence that it is the Navy that has seen a decline in anti-gay discharges. That service has by far the greatest recruitment problem, a 12 percent shortfall in the last fiscal year. It recently suspended weight standards and will no longer discharge people for being overweight.

"The needs of the service" may be helping to put a dent in anti-gay practices. Historically, the military has often turned a blind eye to overt homosexuals in times of war and other emergencies, only to revert to old bigotry when those needs recede. ▼

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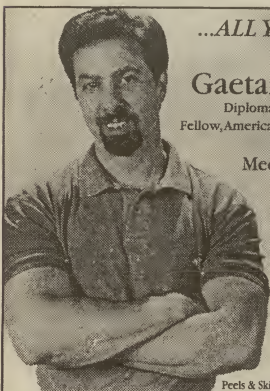
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Compensation provided.

For patient enrollment or more information about this and other studies, call Mark Bowers (415) 353-6215.

HIVCare is a non-profit, community-based Clinical trials program of Saint Francis Memorial Hospital.



Tammy Baldwin

◀ page 1

in, there is not a paper on the desk of the Congresswoman's private office on Capitol Hill. No pictures hang on the wall, no books or mementos sit on the shelves; it wouldn't be surprising to hear she hasn't even sat in the chair behind the big mahogany desk.

Personal amenities are the least of Baldwin's concerns. The computers have just arrived, staff are still being hired, and the new lawmaker is trying to get to know her new colleagues.

Political junkie

Baldwin represents the 1st District surrounding Madison. It was where she grew up and where she returned. She gushes with effervescent pride about the lakes, and hills, and people of her home region. She says, "I'm there because I want to be."

The one stint away was for college. Harvard dawdled and, perhaps prophetically, she ended up at Smith College, in Lesbianville, or as Rand-McNally says, North Hampton, Massachusetts.

Coming out was a junior year event, when, she recalls, "My college classmates were wonderful, just completely supportive." She waited to tell family and friends until she returned to Madison for law school. There were typical fears of rejection but, she says, "I was a very, very lucky person, both in terms of how old and how mature I was when I came out, and the fact that my friends and family were absolutely amazing."

Acceptance anxiety rebounded when she ran for the county council at the ripe old age of 24, while

juggling law school. "I remember vividly the night before the first newspaper article was coming out, and being terrified again of what was going to happen," she recounts. However, the sky did not fall during the eight years she served on the county council.

"But the state media made a lot of my election to the state Assembly [in 1993]. As I was sworn into that office there were stories running on 'Out Lesbian Elected to the State Legislature,' 'First and Only Openly Gay or Lesbian Person to be Sworn In,' that type of headline and story."

She vividly recalls "one very poignant phone call," from a man who had "a youthful sounding voice... very shaky. [He said,] 'I just read about you in my morning newspaper. I had never heard of you before.' But the remarkable part of what he had to say was, 'I feel differently about myself today.'"

"I get emotional every time I think about that because it was the first time I had a glimpse of how powerful the symbolism truly is. ... It's important not to forget those moments."

Baldwin acknowledges that increased visibility has brought increased exposure to anti-gay political attacks. She faces them the same way she faces everything else, with a blend of sunny optimism and cold pragmatism.

"I'm never going to convince those hateful people," she says. "The people I'm going to reach are our allies and those in the middle. ... I think that we will be most successful when we do our best to turn the other cheek, frankly, and keep on with our work."

Experience has reinforced her belief. Whether bigoted remarks by football player Reggie White to the Wisconsin Legislature, anti-gay billboards, or a threat of the Ku Klux Klan, "In every instance the people of south central Wisconsin became closer and stronger because of it." She is proud to say that they speak out in support of tolerance and equality.

Baldwin takes pride in having sponsored "the only piece of campaign finance reform to pass our Republican held [state] Legislature in four years." She is also "proud of some of the things we defeated," including "the state equivalent of the Defense of Mar-

riage Act."

Giving credit

"When I was first elected to the county board in 1986, I attended a conference of openly gay elected and appointed officials. There were 14 of us, including one from Great Britain. Now we are pushing towards 200," she says. "There are not nearly as many glass ceilings to shatter."

Baldwin says the Gay and Lesbian Victory Fund, founded in 1991, played "an absolutely key role" in making that happen. "They started thinking about what ingredients needed to be in place" in terms of resources, training, and skills to help elect openly gay and lesbian candidates at every level of government.

"What we learned during that 12-year period is that the electorate was absolutely ready for candidates who come prepared and well qualified to address their issues." Sexual orientation recedes in importance.

She laughs in acknowledging that she was the Victory Fund's "poster child" in 1993, the year she stepped up from the county council to the state Assembly. And she jokes that with this last election she has become a "second generation" poster child for the group.

The Human Rights Campaign (HRC) is lauded for endorsing her "very early in the cycle" when she was running against other strongly pro-gay candidates in the Democratic congressional primary. Alumni of HRC's youth college helped organize the legion of volunteers that put her over the top last fall. And HRC lobbyist Kris Pratt is now her legislative director.

Baldwin says that her principal legislative goal in Congress is "passing a universal healthcare bill, making sure that every citizen in this country has access to healthcare." She made it the centerpiece of her campaign.

"But I'm a pragmatist," she added, "and I know that it is going to take a long time, and that there is a lot of political groundwork that needs to be laid first."

Tammy Baldwin has the time. She turns 37 on February 11. So she is rolling up her sleeves and digging in. This is one thoughtful, committed citizen lawmaker that the country will hear a lot more from in years to come. ▼

CUAV officials

◀ page 1

mately \$900,000 during his tenure, although some CUAV critics point to the budget increases and wonder why relatively inexpensive programs like a whistle campaign aren't up and running. In 1996, CUAV suffered financially from the annual Halloween event it sponsored. As a result, CUAV isn't involved in the event any more. Last year, Olmstead-Rose said the agency had recovered and that the agency had a balanced budget.

"We're still a small agency, it's not that we've grown, it's how we've really increased the depth of services," Olmstead-Rose said. He pointed to the establishment of permanent bilingual Spanish-English speaking staff and the ability to offer shelter to victims, two things CUAV didn't have when he started. "We've done outreach, specifically to women, like no one in the country."

That's not to say CUAV is where it should be in terms of service. Both Olmstead-Rose and Merrill said more needs to be done. Merrill said that when he came to the agency eight years ago, he was the only advocate, he's leaving after having seen the staff

grow to nine people who provide direct services.

"My CUAV years have been tremendously meaningful," Merrill said in an open letter. He told the B.A.R. that it was his intention to leave before 2000, and when the UCSF job came up, he couldn't pass up the opportunity. In his letter, Merrill mentioned the challenges CUAV has faced over the years.

"When I think of the past eight years, I also think of the tremendous amount of struggles associated with this kind of work. These struggles have included confronting injustice in our world, in our community, and at times, in ourselves; resolving philosophical differences about how to best accomplish our mission; and balancing the many and diverging needs of the community with the needs of our staff and volunteers and our limited time and resources," Merrill wrote.

Merrill said "everyone has a different vision" of what CUAV should be and that one of the challenges that was difficult was dealing with criticism from the community. "Being on the receiving end, it does get overwhelming," Merrill said, adding that he wasn't offering a criticism of CUAV's critics. ▼

Perry Mason challenges U.S. sodomy laws through United Nations

by Mark Norby

The most famous name in American justice in the 1950s and 1960s was indisputably "Perry Mason," a character first brought to life in a series of novels by Earle Stanley Gardner and later a fixture on Sunday nights as the eponymous hero of a television series whose name recognition surely surpassed those of living Supreme Court justices. Since then the series of books has ended, the show has been canceled, and even the star of the series, Raymond Burr, (who never tried very hard to hide his homosexuality during his lifetime) has died.

But the name of Perry Mason is back in the news in 1999, again as someone fighting for legal remedies to injustice: in this instance it is a 33-year-old gay man with the famous moniker who is battling the laws that criminalize homosexual sodomy between consenting adults in 19 U.S. states.

And in a creative twist that would make the fictional character proud, Mason has taken his case beyond the United States, to the United Nations (UN) in Switzerland.

"The UN has a broader definition of human rights than the United States," he told the *Bay Area Reporter*. "The definition of 'victim' is also different according to the UN treaties. The UN is a higher moral authority and is designed to protect laws of universal concern."

A letter signed by UNHRC has the "ability to make known to the U.S. that its laws are in violation of human rights."

His hopes rest with the United Nations Human Rights Committee (UNHRC), the governing body that officiates international law and the one institution he believes can effectively pressure the United States to change a law that is archaic.

The complaint, "Perry Mason vs. the United States of America," is currently under review at the UNHRC headquarters in Geneva.

Neglected, abused

Born in Germany, Mason was taken from his parents as an infant due to child abuse and neglect. He spent his formative years in orphanages and foster homes in Santa Barbara, moved from place to place, his name changing with each new family home that cared for him.

Mason doesn't know any of his natural family members, nor does he have contact with the various foster families who raised him. He is a man alone, on a mission that also seems orphan-like, unwanted by the homes — the American states — that house the inequitable law.

When asked why he has dedi-



Perry Mason

cated the past three years of his life to this issue, his response is simple. "I want gay people to have the same rights that heterosexual people have," he said, "and I want people who are gay to be happy and not face discrimination and suffer what I call 'affection starvation.'"

Mason has studied law at Oklahoma University and is seeking transfer admission to San Francisco's Hastings College of the Law where, he believes, he will gain greater support to decriminalize sodomy.

"At times it feels like I'm the only one working on this in this country," he stated.

A response from UNHRC

The UN charter was established in San Francisco in 1948. The charter is the foundation of

only be effective if others, those who have been prosecuted under sodomy laws, come forward to document their cases and submit complaints to UNHRC.

A letter signed by UNHRC has the "ability to make known to the U.S. that its laws are in violation of human rights," Sydney Levy, program director of the International Gay and Lesbian Human Rights Commission (IGLHRC), told the *B.A.R.*.

"But that's about it. 'The UN has moral authority,'" he continued, "and the U.S. is a signatory to all UN treaties. But traditionally the U.S. does not have a lot of respect toward the UN."

Tasmanian devils

In April, 1994, Nicholas Toonen, a citizen in the Australian state of Tasmania, challenged that state's male-specific sodomy laws by writing to UNHRC. Mason has fashioned his complaint to UNHRC based on that case, in which Toonen ultimately was vindicated.

The UN exposed Tasmanian law by publishing an article to international UN signatories that "a statute of the Australian state of Tasmania prohibiting sexual contact between consenting adult men in private was a violation of fundamental human rights," according to the article.

The article, furnished to the *B.A.R.* by both Mason and IGLHRC, was effective in challenging Tasmanian law. The Australian government re-examined Tasmania's sodomy law and implemented procedures that overturned it. Today no laws against any form of sodomy exist in Tasmania.

"I think the same could happen in the U.S. if there was enough pressure put on the UN, and then subsequently on the U.S., to change these laws prohibiting male-to-male sodomy," Mason explained. "What's really interesting is that Oklahoma, where I've attended law school, only prohibits male-to-male sodomy. It's legal between a man and a woman in Oklahoma. But not for men."

Levy acknowledged that "it took a few years for Tasmania to change its anti-sodomy laws, but it did happen. The UN is effectively just a tool to exert pressure on its signatories. All signatories are bound by the international treaties, but still the UN has no operative authority to change laws in any country."

"Ultimately," he added, "a reprimand on the U.S. by the UN is an embarrassment to the United States and all the citizens of this country. But again, that's about it." ▼

Those interested in addressing UNHRC concerning this issue can write to Ms. Helga Klein, Chief Assistant - Support Branch Services, United Nations Office of the High Commission for Human Rights, Palais des Nations, CH-1211, Geneva 10, Suisse/Switzerland.

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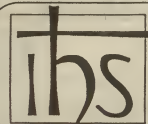
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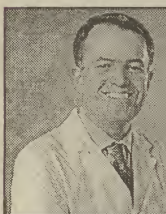
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Viral load more than 10,000. CD4 cell count more than 100.

No prior 3TC or protease inhibitor use.

For more information about these studies please call Mark Bowers at 415-353-6215. HIVCare is a non-profit, community-based clinical trial program of Saint Francis Memorial Hospital.

A doctor-sanctioned medication vacation?

by Phillip Alden, ACT UP/
Golden Gate Writers Pool

You may be able to take a physician-sanctioned break from your Highly Active Anti-Retroviral Therapy, (also known as HAART). One of the major problems with combination drug therapy is toxicity. Nausea, painful stomach cramps, diarrhea, and a myriad of other side effects make drug therapy difficult to endure for the majority of patients.

Some people with HIV have been on continuous drug therapy for years. Ted (not his real name) is one of them. "I started taking AZT monotherapy about five years ago, right after I tested positive for the virus," he says. "When the first protease inhibitor, Saquinavir, appeared on the market, I went on combination therapy."

When viral load testing first became available, about the same time that Saquinavir came on the market, Ted's CD4 count had fallen below the 200 mark and his viral load was 112,000. "When I got the test result I thought, 'This is it, I'm going to die.' I jumped at the chance to take the new therapy, even though my doctor warned me about the potential side effects. He told me that I would likely experience major stomach and gastrointestinal problems right away, and that he had no idea what the long-term effects might be. He said that there

was the possibility of major organ failure down the road." Ted decided to take the chance. "I watched some friends suffering painful, prolonged death. To my mind, anything was better than that."

Ted's decision turned out to be a good one for him. For the past four years, his viral load has dropped to almost undetectable levels and his CD4 count has risen and remained steady. The only opportunistic infection he has experienced was an oral yeast infection, known as Candidiasis, which cleared up within a week.

The side effects of the HAART therapy have been hard on Ted, though. "When I first started, I was on the living room floor clutching my stomach in pain," he recalls. "The only drugs that could cut through the pain were opiates, and I've never met a doctor that wanted to put a patient on opiate painkillers over the long term." After a time, the pain became tolerable. "I've learned a lot about pain, and my threshold for pain has risen over the past five years."

When Ted's viral load began to climb again, he was switched to Crixivan, a more potent protease inhibitor with stronger side effects. "Every generation of drugs

permanent organ damage. The problem has been that, with HAART therapy, once you start taking the drugs you cannot stop. If you do, the virus will mutate and become multi-drug resistant. When Ted was initially offered the option of drug therapy, it was understood that he would be taking these drugs for the rest of his life. "After four years of taking multiple drugs, three to five times a day, and taking additional drugs

to counteract that side effects, I was getting pretty damn sick of pills." Although frustrated by the forced routine, Ted appreciates that the HAART therapy is helping him stay healthy and active. "I'm actually grateful for these drugs," he says, "even though it's a love-hate relationship."

So where does the medication vacation come in? "When Norvir became unavailable in pill form due to manufacturing problems, I discovered that I couldn't tolerate the liquid form. I had no choice but to switch therapies again." Ted's doctor decided to perform a genotypic assay, a test that measures potential resistance to the drugs Ted has been taking, to determine what drugs Ted had become resistant to. Because Ted's



I jumped at the chance to take the new therapy, even though my doctor warned me about the potential side effects. He told me that I would likely experience major stomach and gastrointestinal problems right away, and that he had no idea what the long-term effects might be.

seems to become more potent, and by extension, more toxic," he told me. "I never experienced the lipodystrophy [fat redistribution] that some people have suffered on Crixivan, but my stomach paid the price." When the San Francisco Cannabis Buyer's Club opened its doors, Ted found an effective way to treat his stomach pain and nausea, and increase his appetite. "I never thought of smoking pot before the buyer's club opened." Thanks largely to the draconian drug enforcement policies of the federal government and political game-playing of former California Attorney General Dan Lungren during his unsuccessful bid for governor of California, the Cannabis Buyer's Club was forced to shut its doors. Fortunately, Ted has a number of friends and acquaintances who know where to find marijuana, but not all people who need medical marijuana are as lucky as Ted. (There is a pill form of marijuana known as Marinol, but its properties make it a much less attractive option.)

Another factor in HAART therapy is increasing toxicity. It's a widely held belief that anti-HIV drugs build up inside the body, increasing the risk of serious and

viral load was still relatively low and his CD4 count was within an acceptable range, Ted's doctor offered to take him off the drugs while they waited for the results of the test. This gave Ted almost four weeks without any anti-HIV drugs, though he is now back on a new regimen. "It was wonderful," he recalls, "within a few days my appetite came back big time. I didn't have to smoke any pot or take Percod or Imodium," over-the-counter drugs that combat nausea and diarrhea.

There are some factors to consider. If your viral load is high and your CD4 count is low, a medication vacation might increase your risk of developing an opportunistic infection. The only wise course of action is to talk to your doctor. If you do go on a doctor-sanctioned medication vacation, monitor your own health consciously. The human body often gives very clear signals if you pay attention to it. Do not take a medication vacation without your doctor's approval! I cannot stress this enough. Only your primary HIV physician, the person who has been tracking your progress over time, can make that determination. ▼

OBITUARIES

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization—and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

David A. Frank

August 6, 1955 — January 8, 1999



A big, strong, loving man finally gave up the fight the morning of January 8, 1999.

David was born in northern California. He was raised in the Sacramento area and lived in Chico, Petaluma, and San Francisco. His final home was in Forestville where he lived with his loving dogs, Bear and Bubba, as well as with me, the man who was blessed to have his unconditional love.

David worked for many years for Mervyn's Department stores from which he retired in 1994.

All those who knew David were touched by his kind heart and loving nature. He had a sense of loyalty that garnered him many long-lasting friendships.

David's struggle with AIDS was a long and difficult one which he tolerated with a sense of strength and dignity that awed everyone. He was given loving care by Apria Health Care, Visiting Nurses, as well as the offices of Dr. Jeremy Berge.

In addition to his partner, Allen Odum, David is survived by his parents, Stan and Betty Frank, and two brothers, Allen and Bruce, all of Sacramento, and by his loving grandmother, Mrs. Mildred LeClercq of Charming, and many friends.

David had the company of his parents, his partner, and his friends in his last hours.

David, I miss you more than anyone can know. All my love, Allen.

There will be two gatherings of friends, one in San Francisco and one in Sonoma County. Please contact Allen Odum at (707) 887-7683 for information.

James George Kleinknecht, Jr.

June 9, 1964 — January 8, 1999



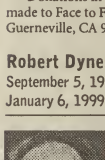
Jim Kleinknecht passed away on the evening of Friday, January 8, 1999. After fighting a valiant battle, he finally succumbed to HIV-related Non-Hodgkin's Lymphoma. He died at home, amongst the redwoods, in Rio Nido, California. Those present were his partner, Donn Ramirez, and long-time friend Cindy Jones.

He leaves behind father James Kleinknecht, Sr., sister and nephew, Karen and Frank Olson, of Summerville, Oregon, his grandmother, Margaret Kratzer of Elgin, Oregon, as well as numerous aunts, uncles, and cousins of Elgin, Oregon and Kennewick, Washington. Also left behind are numerous friends in Sonoma County and in the city of Santa Rosa, where he worked for nearly 10 years as a 911 Dispatcher.

More than anything, Jim loved all animals. Missing him will be his three beloved pets, JobDog, Samantha, and Muffin, all of whom were rescued in some way due to Jim's kind heart. Funeral services were held in La-Grande, Oregon on January 14, with his interment at the Summerville Cemetery in Summerville, Oregon.

Donations in Jim's name can be made to Face to Face at P.O. Box 257 in Guerneville, CA 95446.

Robert Dynes McKinley
September 5, 1956 —
January 6, 1999



Bob chose to pass away peacefully in his sleep at home on January 6, 1999. A native of Colorado and a graduate of the University of Puget Sound, Bob brought his outdoor spirit to the Bay Area in 1980.

Bob's passion for nature and horticulture planted the seeds for one of his lifelong creative pursuits, a successful landscaping business, and cultivated many valued friendships along the way. Bob was an accomplished traveler. His love of the water and exotic destinations propelled him to scuba dive, kayak, and raft his way to many adventurous new places. An outdoorsman by nature, he was perpetually drawn back to Colorado where he enjoyed skiing and hiking the Rocky Mountains.

Bob leaves behind his beloved partner of 18 years, Donald Piermarini, as well as many loving friends and family. A memorial service was held at St. Luke's Episcopal Church on January 9, 1999.

Memorial contributions in his name may be made to the Conservatory of Flowers Restoration Fund, Golden Gate Park.

Poppy, we'll miss you.

Michael Vachon
January 5, 1965 —
December 27, 1998

The Gypsy Waif is no longer with us. He passed away on December 27, 1998 from complications of AIDS. Survivors include his partner of five years, Mike Handley, and his beloved pugs, Pepsi and

Napoleon.

He was born in Maine and moved to San Francisco in the late 1980s and lived there until 1993. Then he moved to Murfreesboro, Tennessee where he met his partner, Mike Handley, and took on the role of HIV/AIDS Coordinator for the American Red Cross in Murfreesboro, where he touched many lives and helped people in need.

People will remember him as a kind and gentle loving person, willing to help others. Michael's remains will be brought to San Francisco at a later date to be scattered into the wind, to be a free spirit once again.

Luby Pelletier
December 21, 1938 —
January 19, 1999

On Tuesday, January 19, 1999, Luby Pelletier died after a brief hospitalization. Born in North Carolina on December 21, 1938, Luby moved to San Francisco in his early 20s. He was one of the founders of the San Francisco Pool Association as well as a long-time player in the San Francisco Tavern League and the Sunset League. The recipient of many awards and trophies, he was a member of several championship teams. He was the past owner of Luby's

Pool Hall in San Francisco, and was a much-loved and respected supporter of all pool players.

Luby was employed for many years with Blue Cross of Northern California. He most recently worked at the Mosser Victorian Hotel in San Francisco. Luby was one of six children and is survived by his mother, Bessy Pelletier, his sister Mary and brother Glenwood, all of Jacksonville, North Carolina. He also leaves a niece, Nicky Sylvester, and grandnephew, Aaron Sison of San Francisco, along with many close friends and associates.

A viewing will be held on Friday, February 5, from 1 p.m. to 4 p.m. at the College Chapel Mortuary on Dolores at 29th St. in San Francisco.

On Saturday, February 6 at 11 a.m., the first annual Luby Memorial Pool Tournament will be held at The Transfer, 198 Church St. in San Francisco.

In lieu of flowers, all donations will go toward a living memorial planting in Luby's honor in Golden Gate Park. Donations may be sent to Russ Pepin at 198 Church St. A service will be held on February 20, 1999 at 12 p.m. at the Circle of Friends Grove.

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A UCSF Research Project

FDA warning issued on Blue Nitro, products containing GBL

by Mark Norby

Responding to the concerns of health officials, the federal Food and Drug Administration (FDA) issued a warning on all products containing gamma butyrolactone (GBL) last Friday, January 22. "The agency has received reports of serious health problems - some that are potentially life-threatening - associated with the use of these products," the FDA said in a news release.

The warning comes on the heels of widespread reports of Blue Nitro overdoses in California after Nutrition City Network, Inc. blitzed the state with its greenish liquid. Now illegal, Blue Nitro is the one GBL-containing product that received enormous attention from the health officials, the police department, and drug users of the city.

Potentially as hazardous as gamma hydroxy butyrate acid

(GHB), Blue Nitro and products containing GBL are being voluntarily recalled by some manufacturers and the FDA is asking all companies that include GBL into their products to recall them.

The effects of GBL are so similar to GHB that the Department of Public Health (DPH) led a press conference and informational meeting January 13, centered on the release of Blue Nitro in the San Francisco gay community. "This product is really GHB in disguise," said Al Abramowitz of DPH.

The FDA is alerting consumers not to purchase or consume products, some of which are labeled as dietary supplements, that contain GBL. Other products that contain GBL include brand names like GH Revitalizer, Gamma G, Renewtrient, Revivart or Revivart G, and Renforce. Blue Nitro was sold in sex and head shops, mostly in San Francisco's gay neighborhoods, until January 13. When police

and health officials issued statements on the dangers of Blue Nitro, most of the shops pulled the liquid from their shelves.

Consumers are advised by the FDA to dispose of any products of this type in their possession. The Trimfast Group, Inc. already has agreed to recall GBL-containing products Revivart in liquid form and Revivart G in tablet form. Other manufacturers are expected to comply with the recall, and the FDA is considering regulatory action against those companies that do not.

"We really want to get out a clear warning to consumers that this is a dangerous product, and they should not be using it," said Joe Levitt, director of the FDA's Center for Food Safety and Applied Nutrition.

Adverse health effects due to consumption of these products should be reported to a physician and to the FDA's MED-WATCH by calling (800) 332-1088. ▼

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RESEARCH STUDY

Researchers at the University of California, San Francisco and San Francisco General Hospital are seeking HIV+ people to participate in a study looking at the effect of protease inhibitors on fat and glucose metabolism and body fat distribution. This study includes three 5-day and two 2-day hospitalizations over 18 months. If you are beginning a protease inhibitor for the first time and meet the following criteria, you may qualify. No medication is provided.

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Why I still hate pro
football

by Jim 'Tight End'
Provenzano

"What sets him apart is what he wears - or doesn't wear - once he takes the field. ... He cuts out the lining, belt buckle and pockets of his pants, punches holes in his jersey, even slices off all but half an inch of the band above his athletic supporter, creating what amounts to a G-string jockstrap."

Of whom is the writer rhapsodizing? The inside techniques of a strip-o-gram employee? A closeted exhibitionist from a segment of *Jerry Springer*?

None other than hunky Denver Broncos wide receiver Ed McCaffrey, in yet another homoerotic issue of *Sports Illustrated*. For the feature on the studly footballer, McCaffrey posed shirtless wearing only a pair of worn old-fashioned shoulder pads, his taut belly exposed for all to see.

Portrayed as a lovable lunk (married and happily breeding. Sorry!) a la Gary Cooper - albeit with a propensity for Chippendales couture - McCaffrey is chided by wife and teammates for his decidedly unfashionable style in both attire and hair.

I compliment the underdog Ed on his fashion adjustments. Would that other players were so daring in their attire, and that more such treats would be shared for the viewing public.

Of course, years back, I made a living wearing tights. Then, it was called modern dance. And shoulder pads that wide are in other circles reserved for Joan Crawford impersonators.

But in the world of football, it's macho. It's manly. Yes, bend over again, please, and call yourself manly. Stick your hand between another man's legs and say to yourself, "I have a manly job."

My recent trip to visit a dear college friend in the Mile High City revealed a sea of Broncos-mania of endemic proportions. Along with this fervent tribal lust was the obligatory logo saturation.

It didn't take me more than two glances to detect a certain familiarity with the image. Sure, at first glance, it's a bust of a fierce snorting bronco preparing to stampe.

Look again and you'll see the real power, and hence the familiar appeal that goes way back to those Greek temples of fertility. The reason for success in this twisted world is not how big you are, but how big you are perceived to be, and how deftly you can appropriate ancient symbols, particularly those of the below-the-belt nature.

Imagine the implied power of your corporate logo emblazoned on everything from cups to plates, caps, and even baby pants. How

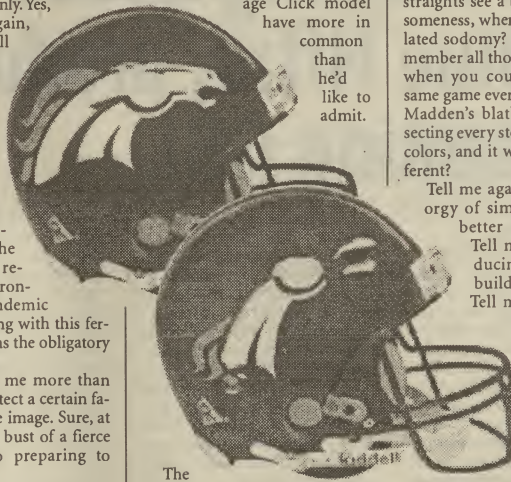
shocking to imagine, in Denver, the epicenter of anti-gay legislation, the backyard of Matthew Shepard's murder, the next door neighbor to Colorado Springs and the swirl factory of Coors, that the most frequently reproduced and displayed image is that of an erect penis.

Why do so many people there hate fags? Maybe it's because they're all faced with the cartoon image of this equine boner, and the strange thoughts it stirs up.

I know, I know, you're preparing the strait jacket for me. But before I go back to my cell, look what they're getting away with. You don't have to be a horn dog to get it.

One horndog who offers what can be one of the only honest forms of appreciating this form of phallic phun is Goodboy. On his web site, (<http://www.geocities.com/WestHollywood/Castro/4550/emj.htm>) the incredibly hung gent poses in a pilfered jersey actually worn by Ed McCaffrey. Do pro jocks know the truth behind such fetishization?

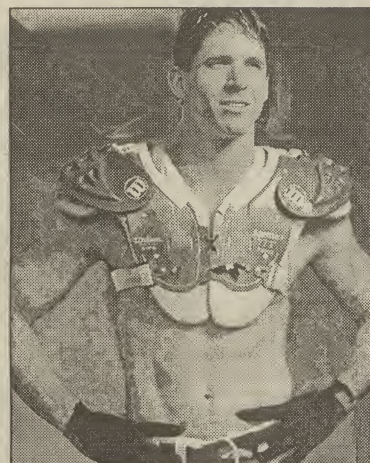
As the new phallic logo and team designs were unveiled a while back, the great John Elway, among other players, took to the catwalk to display the trendy new designs. It seems the revered quarterback and your average Click model have more in common than he'd like to admit.



The fact that it's Super Bowl XXXIII in 1999 should be alarming to all you fundie followers, 33 being the number of years the Christian god supposedly lived before being strung up by the Roman line-backers. Will His re-appearance be the halftime show?

Butch drag

This may be impossible for anyone to imagine as you stock up on GLAAD-approved Coors Lite and Doritos in preparation for



Denver Broncos wide receiver Ed McCaffrey

your own home version of this annual jock fest, but what if there was no football, ever, and some guy walked into a gay bar wearing such gear? Would it still be sexy, or would he be laughed out of the Castro?

Why is it that football players can dress up in what anywhere else would be considered exhibitionistic clown kink? Is it the numbers that imbue them with a sense of officialness? Why is it that in the hetero bastion, revealing white tights are macho, but anywhere else a man would be beaten to a bloody pulp for looking like a ballet dancer?

Why is it that, when I was flying from Denver, a caustic remark about one football team made by a stewardess resulted in a cacophony of grunts and growls from heterosexual passengers like audience members at *Tool Time*? Why did it make me feel like the only chimp in a gorilla herd from *Planet of the Apes*?

Why do millions of other people see a family institution, where all I see are chunky dudes in tights showing off their butts? Why do straights see a bastion of wholesomeness, when all I see is simulated sodomy? How can they remember all those damn statistics, when you could broadcast the same game every night, with John Madden's blathering voice dissecting every step, just change the colors, and it would look no different?

Tell me again how a clothed orgy of simulated war helps better a young person.

Tell me again how inducing spinal injury builds strong bones.

Tell me again how the entire "Us versus Them" paradigm improves social skills beyond that of Cro-Magnon.

Tell me again how wearing tights isn't queer. Tell

me again how the honest depiction of sexuality is considered obscene, while the sly theft of phallic imagery for profit isn't. Tell me how wearing a corporate logo of a penis disguised as a horse isn't strange. Tell me again how an industry that lauds religious bigots is worth your attention and fanatical devotion. Tell me again how training kids to attack people in different colors is a good thing.

Tell me again, because I still don't get it. ▼

COMMUNITY NEWS

GAPA marks 11 years with celebration

by Cynthia Laird

The Gay Asian Pacific Alliance (GAPA) will celebrate its 11th anniversary at a gala annual banquet and celebration this Saturday, January 30 at the Miyako Hotel in San Francisco's Japantown. The theme of this year's banquet is "Marriage Anyone?"

GAPA's goal is to honor the intimate union of two people who are committed to each other. The organization believes in the freedom of choice to wed and have matrimony, in its many loving configurations, and be recognized by society as a whole. GAPA member Dino Duazo pointed out that the gay community was dealt a blow in last November's elections in Hawaii and Alaska, when

voters decided to deny gay people the opportunity to marry. A similar ballot measure is slated for the March 2000 ballot in California, and GAPA is on record opposing what's being called the Knight initiative, named after its sponsor, state Senator Pete Knight (R-Palmdale).

Al and Jane Nakatani are the featured keynote speakers at GAPA's event. Featured in the book, *Honor Thy Children* by Molly Fumia, the couple moved to the San Jose area from Hawaii where they raised their three sons. Faced with the tragic loss of their children — two sons died from AIDS complications and the other was murdered in San Diego — the Nakatanis were spurred into unending advocacy for the community, especially against attacks made by the religious right to-

ward gays. Now living in Maui, the couple was extremely vocal in the fight to protect Hawaii's Constitution from unfair marriage restrictions, and have promised to do the same in California.

GAPA was formed in 1988 to address the social, cultural, and political issues affecting gay and bisexual Asians and Pacific Islanders. Dedicated to advancing the interests of its community by creating awareness, by developing a positive collective identity, and by establishing a supportive community, GAPA continues to affect the lives of gay Asian and Pacific Islander men today.

Since its inception, GAPA has provided a place of support and empowerment for hundreds of gay and bisexual Asians and Pacific Islanders. Through a succession of activities, publications, and

events, GAPA has helped create and shape the visibility and awareness of gay Asians and Pacific Islanders, forging an unprecedented sense of community. Saturday's celebration will showcase the group's vibrant history of achievement.

Duazo said the year ahead includes a packed calendar of activity highlighting gay Asian and Pacific Islander achievement. Just a month after the banquet, GAPA will make its annual appearance at the Chinese New Year's Parade, promoting gay Asian Pacific visibility to a worldwide audience. Other upcoming events include participating in the Pride Parade in June; Runway 1999, the annual Mr. and Miss GAPA Pageant; GAPAret, a cultural showcase of gay Asian Pacific talent; and other social and cultural activities

throughout the year.

Tickets for GAPA's anniversary banquet and celebration are \$48 for members and supporters, and \$58 for non-members. Golden and Platinum Godzilla tables are also available for distinguished sponsors at \$800 and \$1,000 for a table of 10, respectively. Proceeds from the Godzilla tables will go towards the GAPA George Choy Memorial Scholarship, benefiting the next generation of gay Asian Pacific youth. ▼

The Radisson Miyako Hotel is located at 1625 Post Street. A no-host cocktail reception starts at 6 p.m., followed by dinner at 7 and dancing at 9:30. For more information, call (415) 282-GAPA or e-mail gapa@slip.net.

Trial date set for PWA facing Ellis Act eviction

by Cynthia Laird

The eviction of a gay man living with AIDS from his apartment in San Francisco's Castro District has taken another turn, as the building owners, who are also gay, have switched tactics and are now evicting everyone in the building under the state's Ellis Act. The act allows a landlord to stop renting, taking the entire building off the market.

Gregory Gill, whose story was first published in the *Bay Area Reporter* last June, is still living in his apartment at 3967 18th Street, his home for more than 20 years. Steve Collier, a lawyer with the Tenderloin Housing Clinic who's representing Gill, is somewhat hopeful his client will get to go to trial, as a February 8 court date

has been set. A motion for a summary judgment is still pending before Superior Court Judge David Garcia, meaning the judge must deny that a trial takes place.

Collier held out hope that Garcia will deny the summary judgment motion so that Gill's case can proceed to a jury trial.

"We'll continue to try to convince the judge that he [Gill] has a defense," Collier told the *B.A.R.*

Overall, things don't look good for the 49-year-old Gill. Last May, Theodore Armstrong and Raymond Dinnocenzio purchased the four-unit building and attempted to evict Gill through an owner move-in. Now, however, Armstrong and Dinnocenzio are attempting to evict every tenant in the building through the Ellis Act, a little-known state law that landlords have begun using with more

frequency in San Francisco. According to the city's Rent Stabilization and Arbitration Board, landlords used the Ellis Act to evict residents of 34 units from 16 properties in 1997; in 1998 those figures jumped to 184 units in 65 properties.

Under the law, landlords can quit the rental business, empty the buildings, and move into the vacant units themselves or sell them to a group of individuals who would occupy them.

Gill told the *B.A.R.* that he's been the victim of repeated harassment from Armstrong and Dinnocenzio, including incidents where the two men placed feces from their dog in front of Gill's door. Gill said the men have come to the front door singing "Bye-bye blackbird," and have said, "Happy New Year, diseased faggot."

"I have a 14-page letter with

times and dates [of harassment] I gave to Steve [Collier]," said Gill, adding another tenant in the building has witnessed at least some of the alleged incidents. "Having gay people call you 'diseased faggot' is too much."

In a court deposition taken December 18, Collier asked Dinnocenzio whether he had ever made reference to Gill's HIV status. "No," Dinnocenzio answered. "Did you ever have your dog defecate on the roof of the building? Or near their apartments?" Collier asked, referring to Gill's unit and the unit of another tenant, Elizabeth Gelobter. "No," Dinnocenzio answered.

In his deposition, Armstrong stated that the current intent for the building is to combine the two units in the back into an upstairs/downstairs unit and "get off the front totally, away from the noise pollution [on 18th Street] and have direct access to the back-

yard," for their dog. One of the units that would be affected by this is Gill's.

Originally, Armstrong stated in his deposition, he and Dinnocenzio had planned to live one of the front units and one of the back units.

Small silver lining

Gill said there has been "one small miracle," arising from this situation — he re-established contact with a brother, whom Gill had been separated from since he was eight years old. "I'm packing to move out of state," Gill said, although he has misgivings. One of his fears is that medical care may not be as good in Indiana, where his brother lives.

"I would much rather live here," Gill said.

But, he said, because of his unique medical needs, attempts at finding other affordable housing in the city have proved futile. ▼

February PolitiCalendar

Meetings of interest to the community throughout February, listed in order of each group's first event this month:

Board of Supervisors
February 1, 8, 16; 2 p.m.
City Hall, 2nd Floor
1 Dr. Carlton B. Goodlett Place;
Special neighborhood meeting:
February 22; 6 p.m.
John Yehall Chin School
350 Broadway, Chinatown
For committee meetings
call (415) 554-5184

SF Health Commission
February 2, 16; 3 p.m.
SF Department of Public Health
101 Grove Street, Room 300
(Meets 1st and 3rd Tuesday)
Info: (415) 554-2666

ACT UP/Golden Gate
February 2, 9, 16, 23; 7:30 p.m.
592 Castro Street
(Meets every Tuesday)
Info: (415) 252-9200

Out on the Island
February 8; 7 p.m.
City of Alameda's gay
community action group
(Meets 2nd Monday)
Location/info: (510) 337-1300

**Alice B. Tokias
Democratic Club**
February 8; 7-9 p.m.
MCC-San Francisco

150 Eureka Street
Info: (415) 522-3809

**Oakland HIV Health Services
Planning Council**
(Alameda, Contra Costa counties)
February 10; 10 a.m. - 1 p.m.
(Meets 2nd Wednesday)
Council's PWA Committee
Feb. 12; 11 a.m. - 12:30 p.m.
Location/info: (510) 763-9711

**HIV Prevention
Planning Council**
February 11, 25; 3-6 p.m.
Unitarian Church,
1187 Franklin at Geary
(Meets 2nd and 4th Thursday)
For c4-9000

**Queer Latino Political Action
Committee (QL PAC)**
February 11; 6:30 p.m.
Women's Building
3543 18th Street
(Meets 2nd Thursday)
Info: (415) 648-3702

**Ambiente Latino
Democratic Club**
February 13; 4 p.m.
(Meets 2nd Saturday)
Location/info: (415) 239-2221

**LGBT Advisory Committee
SF Human Rights Commission**
February 16; 5:30 p.m.
25 Van Ness Avenue
(Meets 3rd Tuesday)
Info: (415) 252-2500

**LGBT Community
Center Project Board**
February 17; 7 p.m.
1748 Market Street
(Meets 3rd Wednesday)
Info: (415) 437-2257

**Lesbians and Gays of African
Descent for Democratic Action
(LGADDA)**
February 18; 7 p.m.
507-B Divisadero
(Meets 3rd Thursday)

**HIV Health Services
Planning Council**
February 22; 4:30 p.m.
New location: City Hall, Room
201
1 Dr. Carlton B. Goodlett Place
Committee meetings/info:
(415) 554-9136

**Call for information about
these February meetings:**

SF Youth Commission
New office at City Hall
1 Dr. Carlton B. Goodlett Place
For meeting dates, location
call (415) 554-6446

Harvey Milk Democratic Club
Info: (415) 751-5364

**LGBT Pride
Celebration Committee**
Info: (415) 864-3733

Log Cabin Republican Club
Info: (415) 522-2944

LEGAL NOTICES

Notice of Availability of Annual Return

Pursuant to Section 6104(d) of the Internal Revenue Service Code, the annual return for fiscal year ended October 31, 1998, for Arlene Francis Foundation, a private foundation located at 386 Elizabeth St., SFCA is available for inspection from 9am to 5pm, Monday through Friday, upon request, within 180 days after this publication, made to the Foundation manager at: (415) 642-9420.

STATEMENT FILE NO. 227759

The following person(s) are doing business as Sexmosphe 268 Bush St. #2732 S.F. CA 94104. This business is conducted by an individual signed Daemon K. Morrison. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 12/29/98.

JAN 7, 14, 21, 28 1998

STATEMENT FILE NO. 227744

The following person(s) are doing business as Montgomery Wilshire 268 Bush St #3802, S.F., CA 94104. This business is conducted by an individual signed Peter C. McVally. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 12/28/98.

JAN 7, 14, 21, 28 1998

STATEMENT FILE NO. 227916

The following person(s) are doing business as Light In Motion Productions 2707 20th St. San Francisco, CA 94110. This business is conducted by an individual signed Alan J. Cormier. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 01/06/99.

JAN. 14, 21, 28 FEB. 4, 1999

STATEMENT FILE NO. 227967

The following person(s) are doing business as Foley Consulting 66 Cleary Ct. #902 San Francisco, CA 94109. This business is conducted by an individual signed Kieran P. Foley. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 01/07/99.

JAN. 14, 21, 28 FEB. 4, 1999

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA AND FOR THE COUNTY OF SAN FRANCISCO: FILE NO: 300271

In the Matter of the Application of Matthew Scott Mattson For Change of Name. The application of Matthew Scott Mattson for change of name, having been filed in court, and it appearing from said application that Matthew Scott Mattson has filed an application proposing that his name be changed to Adric Matthew Francis. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in department X-4 - 206 on the 2nd day of February, 1999, at 9:00 o'clock am., of said day to show cause why the application for change of name should not be granted.

JAN 7, 14, 21, 28 1998

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BAY AREA REPORTER

LEGAL NOTICES

**IN THE SUPERIOR COURT OF
THE STATE OF CALIFORNIA IN
AND FOR THE COUNTY OF SAN
FRANCISCO: FILE NO: 271470
NOTICE OF PETITION TO ADMIN-
ISTER ESTATE**

Of John Francis Reed, John F. Reed and John Reed. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of John Francis Reed, John F. Reed and John Reed. The petition for probate requests that Robert P. Reed be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A hearing on the petition will be held on 2/24/99 at 9am, Dept 13, room 204 at the Superior Court of California, County of San Francisco 400 McAllister St. SF, CA 94102. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your

appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months from the date of first issuance of letters as provided in the Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. You may examine the file kept by the court, if you are a person interested in the estate. You may file with the Court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate code section 1250. A request for Special Notice form is available from the court clerk. Attorney for petitioner, Cleo D. Allen 629 Arguello Boulevard Suite 303 SF, CA 94118-4063 (415) 668-3919. JAN 28, FEB 4, 11, 18, 1999

STATEMENT FILE NO. 224654

The following person(s) are doing business as 1) North CAL Roofing 2) Nor CAL Roofing 3) Nor-CAL Roofing 4) Northern California Roofing 1041 Quesada Ave. S.F., CA 94124. This business is conducted by a corporation, J. Bailey, Inc. CA signed John Bailey, President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 8/03/98. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 01/01/98.

JAN. 14, 21, 28 FEB. 4, 1999

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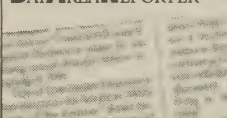
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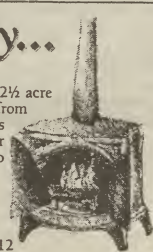


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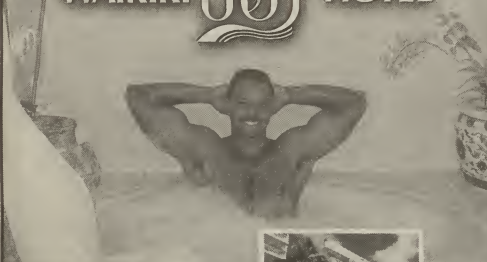
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E04

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LEGAL NOTICES

STATEMENT FILE NO. 228209

The following person(s) are doing business
as Mother's Indoor Plant and Garden 194
Church St. SF, CA 94114. This business is
conducted by an individual signed Michael
Foley. The registrant(s) commenced to
transact business under the above listed
fictitious business name or names on, N/A.
The statement was filed with the County
Clerk of the City and County of San Francisco,
CA on 01/24/98.
JAN. 21, 28 FEB. 4, 11, 1999

STATEMENT FILE NO. 228261

The following person(s) are doing business
as Sparky's Bookkeeping 95 McCoppin
St. E402 SF, CA 94103. This business is
conducted by an individual signed Malla
Lynn Spanyol. The registrant(s) com-
menced to transact business under the
above listed fictitious business name or
names on, 1/19/99. The statement was
filed with the County Clerk of the City and
County of San Francisco, CA on 01/09/99.
JAN. 28 FEB. 4, 11, 18, 1999

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JOBS OFFERED

TITAN

Job Announcement

Secretary, Bookkeeping Assistant,
Adult Video Company. Must have
excellent computer, data entry and
writing skills to work with dynam-
ic executive. Be punctual, honest,
reliable and on fire. Full Time.
Hourly rate negotiable + great ben-
efits & perks. Refs required.
Shipping, Customer Service Clerk
Immediate opening - part time.
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basic typing skills required. Come
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4. Assembly of Income Tax Returns.
5. Various other office matters as they come up; setup files; run errands, etc.

Requirements:

1. Must know Windows 95 operating system and know how to use Windows Explorer
2. Must know Word 95, and mail merge features.
3. Able to quickly learn software programs a plus.
4. Diligent attention to detail a must
5. Neat appearance.
6. Handwriting must be high quality.
7. Prior office experience preferred.

Hourly pay rate to be negotiated.
Primarily gay and lesbian clientele

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415-982-1711 (fax line)
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Licence #415600160

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Job Announcement

Shower Project Coordinator

Part Time

Description: Metropolitan Community Foundation
(MCF) begins a homeless shower project. Showers will be made available
to female clients on Saturday and male clients on Sunday.

Job Title: Project Coordinator

Reports To: Rev. Penny Nixon

Compensation: \$15.00 per hour/15 hours per week

Responsibilities: Overall responsibilities include coordination of all aspects
of the Shower project.

- Supervise staff and volunteers
- Participate in hiring and firing of all staff
- Staff Community Advisory Board
- Assist with fundraising necessary to maintain project
- Network with community organizations
- Coordinate on-going donations
- Maintain and order supplies
- Establish on-going staff training
- All other duties as assigned

Knowledge, Skills and Abilities:

- Knowledge of San Francisco homeless service agencies
- Possession of strong organizational skills
- Good communication skills
- Experience working with diverse adult and youth population
- Conflict resolution skills
- Computer skills preferred
- Supervisory experience

Preference will be given to San Francisco residents who have personally experienced poverty and homelessness.

Application Process:

Send resume to: Metropolitan Community Church 150 Eureka Street
San Francisco, CA 94114 Or fax to (415) 431-9813
attention Phyllis/Brian

Deadline for applications is February 4, 1999. No telephone inquiries please.

GLMA

JOB ANNOUNCEMENT

COMMUNICATIONS DIRECTOR

National lesbian/gay health and human
rights group seeks a talented, aggressive
communications professional to develop a
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in public relations, journalism or related
field, established contacts with media out-
lets, familiarity with LGBT health, dental,
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CD, GLMA, 459 Fulton St.
Suite 107, San Francisco, CA 94102.
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LEGAL NOTICES

STATEMENT FILE NO. 228339
The following person(s) are doing business
as Body Engineering 243 Ralston St SF.,
CA 94132. This business is conducted by
an individual signed Wayne Douglas
Charles. The registrant(s) commenced to
transact business under the above listed
fictitious business name or names on,
1/19/99. The statement was filed with the
County Clerk of the City and County of San
Francisco, CA on 01/21/99.
JAN. 28 FEB. 4, 11, 18, 1999

**N THE SUPERIOR COURT OF THE
STATE OF CALIFORNIA IN AND
FOR THE COUNTY OF SAN FRANCISCO:**
FILE NO: 300271
In the Matter of the Application of Alice
Wei Xin Zhang. For Change of Name. The
application of Alice Wei Xin Zhang, for
change of name, having been filed in
court, and it appearing from said applica-
tion that Alice Wei Xin Zhang has filed an
application proposing that her name be
changed to Megan Wx.Z. Augstein. Now

therefore, it is hereby ordered and direct-
ed, that all persons interested in said mat-
ter do appear before this Court in depart-
ment X-4 - 206 on the 2nd day of March,
1999, at 9:00 o'clock am., of said day to
show cause why the application for change
of name should not be granted.
JAN 28, FEB 4, 11, 18, 1999

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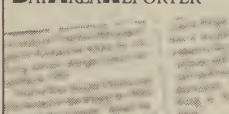
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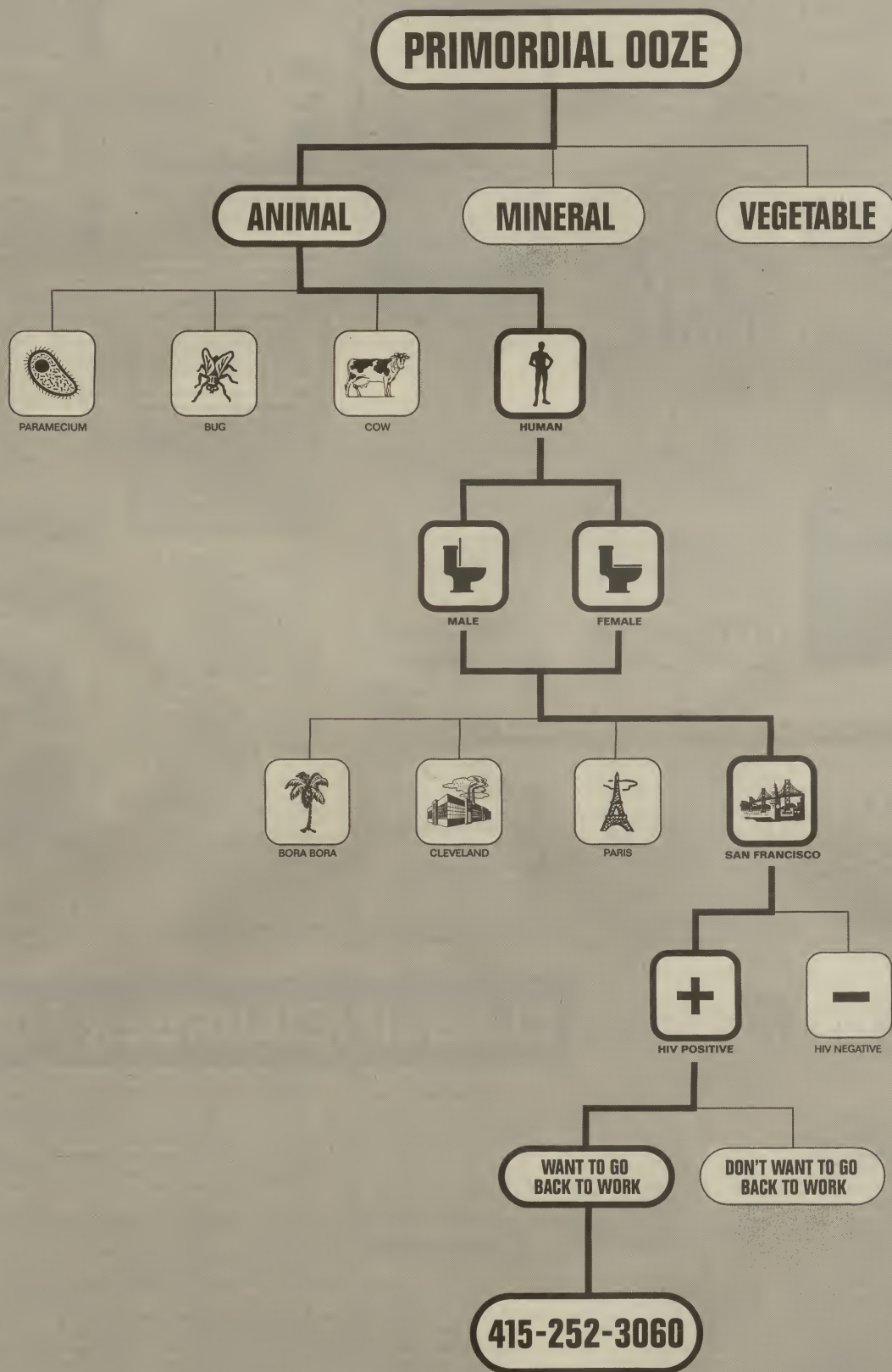
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Francis Jue puts a new
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ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 29 • No. 4 • 28 January 1999

Bewitched, bedazzled and disabled

Disability as plot device
in three new films

by Victoria A. Brownworth

Disability and its inherent tragedy has long held a fascination for filmmakers. Three new films — *At First Sight*, *The Theory of Flight* and *Hilary and Jackie* — delve into that voyeuristic territory with mixed success.

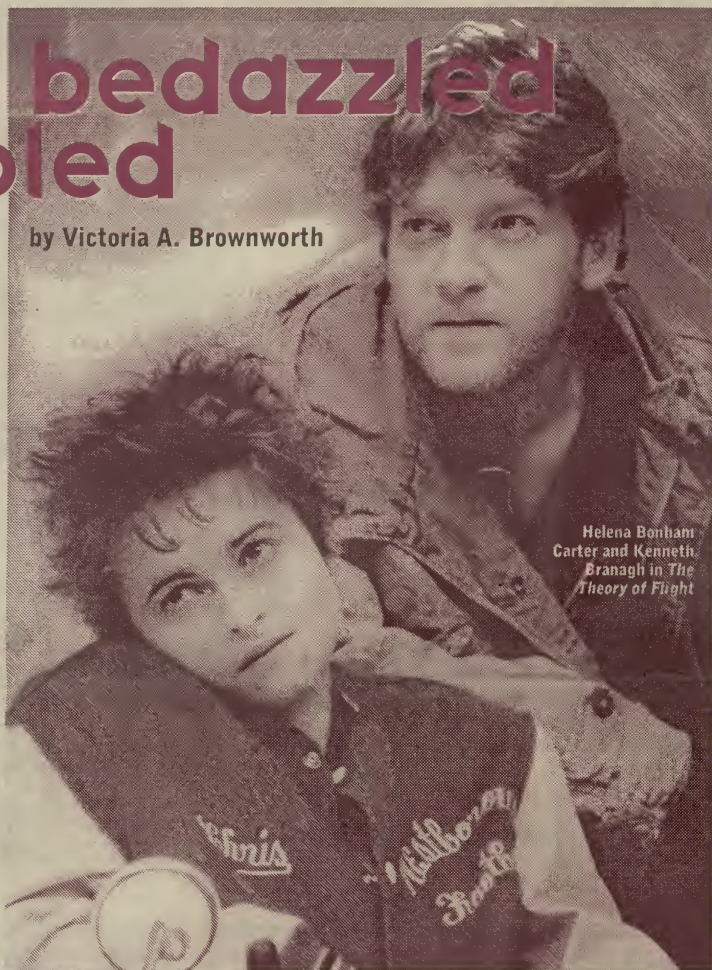
Disability continues to draw filmmakers because it is, superficially at least, such easy material. Who can deny the poignancy of Greta Garbo dying the consumptive death of *Camille*, or Bette Davis's stoic refusal to give in to the brain tumor in *Dark Victory*? The built-in drama of a life fraught with struggle and limned with the courage essential to mere survival is, after all, the stuff of great theatre. Pathos need not be manufactured; it's inherent.

Then too, tales of cripples or the seriously ill battling against forces seen and unseen have metaphoric weight for a nondisabled audience. Beyond the simplistic "there but for the grace of God go I" lies the more complex range of emotion plumbed by such stories of survival against seemingly insurmountable odds: If the Elephant Man — despite extremes of pain, deformity, and all the inhumanity difference can wreak on one person — can still tap the essential beauty and sweetness of life, then surely those of us who are "normal" can attain even greater contentment.

Such high drama clarifies as well as validates our own normalcy and lends depth to the simple, uncomplicated ordinariness of our daily lives. Suffering is, after all, painful. Film can take the nondisabled members of its audience into the world of the sufferer, but then, miraculously, they can just as easily walk away from the experience — touched, but not maimed.

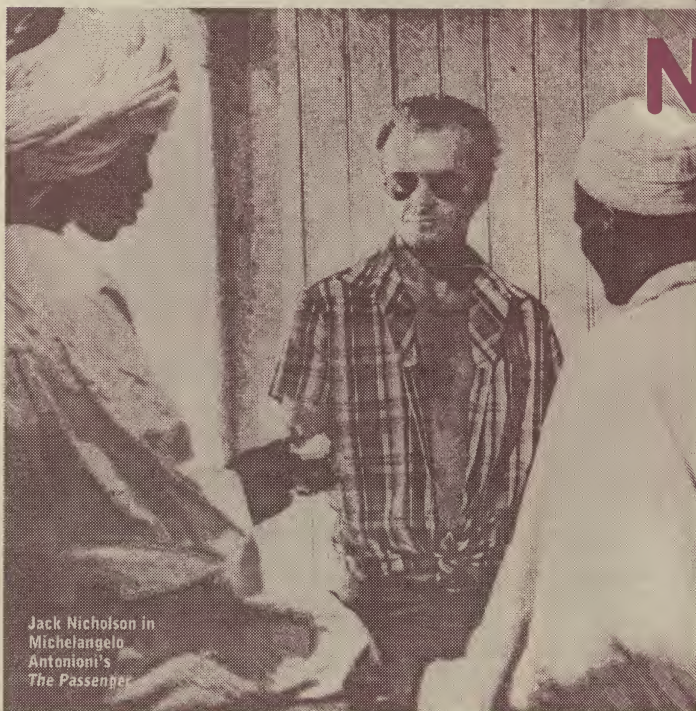
As with any heavily weighted topic, however, the manner in which a director portrays a given affliction — be it congenital deformity or debilitating disease like AIDS, cancer or MS — determines our level of identification with and remove from the subject of the drama. Scott Hick's amazing film *Shine*, with Geoffrey Rush's compelling Oscar-winning performance as the schizophrenic pianist David Helfgott, was one of the most evocative films on disability of recent years. Jim Sheridan's superb rendition of Christy Brown's autobiography of his life with cerebral palsy, *My Left Foot*, was as brilliant as it was poignant. Daniel Day Lewis's blazing Oscar-winning performance never minimized the harsh reality of Brown's

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Helena Bonham
Carter and Kenneth
Branagh in *The
Theory of Flight*

A. Rogers



Jack Nicholson in
Michelangelo
Antonioni's
The Passenger

Now voyager

Antonioni's
'The Passenger' by Chris Culwell

At the height of his fame in the mid-'60s, Michelangelo Antonioni could do no wrong. Among directors, he had the Midas touch. Even a wingy film like *Red Desert* packed 'em in, which is no small feat considering the film's opaque script and dehumanized landscape. In fact, Antonioni's reputation at this time was so secure that MGM, a notoriously circumspect company where box office was concerned, offered the director a three-picture deal. Still, Antonioni had his detractors. Andrew Sarris, Rex Reed, *The New York Times*' Bosley Crowther, and John Simon all took him to task in print, as did Pauline Kael, who referred to the director in a 1964 essay as a "master practitioner of the fallacy of expressive form." Even other directors took swipes at him. Roberto Rossellini and Jean-Luc Godard both suggested that Antonioni's films analyzed things so closely that his subjects fell apart. And Pasolini, always waiting in the wings with a class-conscious barb, dismissed Antonioni outright as "bourgeois and impotent."

It's true that there is no such thing as bad publicity, and until his luck ran aground on *Zabriskie Point* in 1970, Antonioni could be guaranteed an audience no matter how withering his notices. But despite his wherewithal, the controversy that frequently surrounded both the man and his films, while it generated lots of colorful prose and helped turn him into an international celebrity, didn't ultimately do much to explain what he was trying to do with his films. Indeed, one of the director's most revealing utterances about his work didn't appear in newspapers or magazines at the time he said it in 1960, but surfaced years later in cinema textbooks and obscure film journals. Nevertheless, what Antonioni said at a press conference following the Cannes premiere of *L'Avventura* speaks for everything he has done since.

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SECOND OF TWO SECTIONS

by Roberto Friedman
and Porn Nose

Almost since it was first announced on Theatre Rhinoceros' season schedule, **Ronnie Larsen's** sex play *10 Naked Men* has been at the center of a mad swirl of rumor, innuendo, and — well, contention. As usual, Out There tried to remain above the fray, but again as usual, we got inextricably caught up in it.

First, some back story. Theatre Rhino and Larsen canceled the critics' opening night just two hours before curtain — never an encouraging sign, and not a move likely to engender goodwill in reviewers or their editors. One of the actors in a leading role was left go after the opening, under mysterious circumstances. Relations between creative staff and theatre

management were touchy at best. We're promised by our own you-should-pardon-the-expression **Deep Throat** that fuller and juicier details are forthcoming — at a later date. In such delicate circumstances, what's a gay community newspaper to do?

Well, what we found ourselves doing was sitting down to a leisurely lunch at a fine Italian restaurant with **Gino Colbert**, the acclaimed porn producer and director — and an actor, in fact one of the naked men in Larsen's production. Colbert, who turned out to be a charming and personable lunch companion, was supportive of the playwright and the play in what were, let's face it, difficult circumstances. Not only was our theatre critic out a review, we'd have sent him to cover another show that night — had we known.



Gino Colbert

"Ronnie is a perfectionist — he wants what he wants, and he's not going to settle for less," Colbert explained. "That works with professional actors, but when you're dealing with people like me, who's not really an actor, or people like **Sebastian**, who he found stripping at the Campus Theatre..."

"The thing about Ronnie is, he's always giving opportunities to people — to porn celebs like **Rex Chandler**, **Ryan Idol** and **Jeff Stryker**, but not just to porn stars. For example, the stage manager here fell in love with a part, so Ronnie gave him the part, and we had to find a new stage manager!"

We asked Colbert, usually behind the camera, how it felt to be up on stage every night.

"I started out as a stripper, and stripping helps a great deal! Do not underestimate the power of the stage in any capacity." His mother operated a burlesque house, and young Gino grew up learning how to put on a show — shades of **Gypsy Rose Lee**.

About *10 Naked Men*, Colbert said, "These guys get naked in more than one way. They bare their souls — ten ruthless capitalists baring their souls!" Oh, so it's a horror show.

But Out There couldn't stay mad long at such a man. We told him that when we asked around, no-one had anything other than good things to say about him.

"That's 'cause they know otherwise I'll beat the shit out of them!" Colbert admitted he has that crazy Italian soul.

We got the sense that he has been a friend or mentor to many other men in his business. After all, he's had great success in what he acknowledges is "a very rough business — that's why I try to have a life outside of porn, and that's what I recommend to guys just starting out. [Tragic porn star] **Joey Stefano** told me, 'Gino, I wish I had listened to you!'"

Lucky Stryker

Colbert says he's best friends with porn legend **Jeff Stryker**, and since we seem to be having a run of porn celebs coming to town in stage vehicles, we asked him if he knew how Stryker got bit by the stage bug.

"Ronnie had a show, *Peep Show*, running in New York — it was a straight play, with girls, and it wasn't doing any business. So Ronnie decided to redo it as a gay play, and he got me to convince Stryker to star in it." Stryker was reluctant, because, as he correctly surmised, in a live performance, "there's no editing!"

"And he's right," Colbert adds. "Movies are made, plays are performed. But I talked him into it. I

said to him, 'This is going to change your life.'" [Has it? See theatre maven **Richard Dodds'** interview with Jeff Stryker, next week in the *B.A.R.*] As for Stryker's current vehicle, *Jeff Stryker Does Hard Time*, Colbert thinks it's basically a variation on *Fortune and Men's Eyes*.

So what is Gino Colbert, the successful adult film tycoon, doing in a community theatre production in our little cowtown?

"I need to have fun like the next guy. I do not need to live and breathe pornography day and night!"

By now he knows what they say about audiences is true — it's a different house every night. Still, you can tell a Friday night audience from a Saturday night one — "not to mention the Sunday 'hangover' matinee."

And Mr. Colbert's future plans? He and Larsen are considering revamping the documentary *Shooting Porn* as a stage play. And of course, he has to get back to work on a new video, *Porn Fiction*, which the producer describes as a set of four short stories, using other directors and the vignette style that worked for him in the *Gay Video News* award-winning *Three*

Brothers. That would be the one where **Rockland** bros. **Vince**, **Hal** and **Shane** impersonate sides of beef. All of this has Out There's head spinning. A stage play of a documentary about filming porn — with production numbers? "Yeah, I'd play myself, but Ronnie would play [rival porn potentate] **Chi Chi LaRue**!"

We guess we'd have to say, "That's show business!"

Onward and upward with club kids

This just in: it seems the masterminds behind fabulous *Trannyshack*, the genderbender club, are planning a so-called "Wet-back" night of Latino drag queens, beginning the first Tues-

day night in February. Folks at the Latino gay group *El Ambiente* got wind of the proposed name and are threatening to make trouble for the 'Shack: to the tune of organizing a boycott, calling the cops, notifying the fire marshal, etc. Well, we don't blame 'em. It's one thing when a fag calls himself a fag, a dyke calls herself a dyke, and so on — we even have a disabled writer who cheerfully refers to herself as a cripple — but it's another thing when a commercial establishment — or even a well-meaning impresario — bandies about the epithet. Of course, all the potential controversy does call attention to the event — which might have been the idea in the first place. Excuse us for being cynical about the whole charade: it's an occupational hazard.

Men on men

Winter is always a good time for staring into art books, and this season we found a ready object of our stare in *Affectionate Men*, subtitled *A Photographic History of a Century of Male Couples (1850's to 1950's)* by the aptly-named **Russell Bush** (St. Martin's). This is a gallery between book-covers of delightful portraits of men with that gleam in their eye for each other.

Bush writes in his foreword, "Unlike today, in 19th-century England and America, love between men was commonly expressed in a physical, though not necessarily a sexual, way... **Abraham Lincoln** had a male friend with whom he shared a bed for almost four years. **Thomas Edison** chose the image of two men dancing as a fitting subject for one of his early moving picture experiments. Who could tell which of these affectionate men were sexual lovers?"

Who could tell, indeed. We can tell something's up in at least some of these pics, however, be they of soldiers or sailors, daddies or dandies. In one memorable photo, we can tell two skinny-dippers may share many interests in common, but they certainly diverge greatly in appendage size. It's all sweet and more than a little hot, like a good egg-drop soup. ▼

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Scottish men in a photo dated from the early 1880s, in *Affectionate Men*

THEATRE

Opera queens dish the dirt

'The Lisbon Traviata' at New Conservatory

by Richard Dodds

As Maria Callas fans have a choice of *La Traviata* recordings to relish, playwright Terrence McNally has provided variations on his *Lisbon Traviata* over the years. The reason is obvious: the play heads off in two directions that never quite meet again, a condition that McNally's tinkering never really solved.

But if *The Lisbon Traviata* is still two one-act plays in search of a whole, those halves are being effectively rendered at the New Conservatory Theatre. The performances, for the most part, are in tune with the excessive emotions McNally provides to mirror the play's operatic conceit, which in turn director Arturo Catricala has carefully developed.

The first act is mostly high comedy as a pair of opera buffs dish the divas, try to top each other with opera arcana, and reveal shards of information about

their romantic travails. Mendy, in whose rococo apartment the first act transpires, is an over-the-top opera queen who is loveless, lonely, and living mainly through his adulation of all things Callas. The more buttoned-down Stephen possesses two things that Mendy envies. He has a pirated copy of Callas singing *Traviata* in Lisbon, and he has a lover — even if there are signs the relationship is beginning to sour.

John Schumacher is a delight as Mendy, coming across as something of a melding of Harvey Fierstein and William Bendix, as he flounces his large frame about his apartment and emotes with abandon. But Mendy is only given a walk-on in the second act, providing a brief moment of comic relief in the increasingly tense proceedings.

Push to open

Act II is set in the coolly modern apartment that Stephen shares with his lover, Michael, a

young doctor who has been pushing to open up their relationship. One result of that push is a college student named Paul, whom Stephen has grudgingly accepted as a one-night-stand for Michael, but who turns out to be more than that. Thus begins Stephen's descent into an opera-fueled climax for an ending that restores the jarring violence that McNally deleted during the play's 1989

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Kirk Mills and Terrence Young in *The Lisbon Traviata*



The Kinsey Sicks make cute

'Kinsey Sicks: GreatesTits' Hooters

by Richard Dodds

We put the harm in harmony," sings the dragapella quartet known as the Kinsey Sicks. They also put the F.U. in fun as they pillage their way through everything from old English madrigals to "Proud Mary."

"Pumped a lot of priests down in New Orleans," Trampolina belts out as her cohorts do their taffeta-trash version of the Ikettes. They may be a tasteless bunch, but they are unquestionably a talented bunch.

The Kinsey Sicks are back with a *GreatesTits* show at the New Conservatory Theatre, offering a fine way for newcomers to meet the group and for veteran fans to help choose the repertoire. If anything, the foursome is too generous, providing well over two hours of song and banter. A nip and tuck is probably a good idea.

But the volume of material does demonstrate the amazing versatility of the performers, and how savvy they are about numerous musical styles. The Jackson 5, the Supremes, the HiLos, Peggy Lee, *The Sound of Music*, and even a Yiddish ballad are among the

sounds rendered with skillful musicality, if not lyrical respectability. What they do to "Edelweiss" is unspeakable.

Not everything is done for laughs, though when they offer straight the uplifting platitudes of a song like "Celebrate Life" and include an audience clap-along, they get close to the very things they are usually parodying.

What helps hold the evening together are the individual personalities that quickly emerge: Trixie (Maurice Kelly) is a glamour-girl leader, Rachel (Ben Schatz) is the wisecracker, and Winnie (Irwin Keller) is the horn-rimmed fussbudget. Well-versed understudy Chris Dilley, as Trampolina, is subbing for Jerry Friedman's Vaseline.

The Kinsey Sicks operate like a well-oiled machine as they provide their musical mayhem, which is something like Spike Jones meets *Forever Plaid* at Transyshack. ▼

The Kinsey Sicks: GreatesTits will run through Feb. 14 at the New Conservatory Theatre. Tickets are \$16 and \$20. Call 861-8972.

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Hooked on show tunes

Tom Orr returns in 'Sweet Parody'

by Richard Dodds

He's just a guy who can't say no to a show tune. In *Dirty Little Showtunes*, Tom Orr added his own words to a collection of Broadway melodies to create a saucy, satirical, and sometimes poignant look at contemporary gay life. Now he is using the same technique to create a saucy, satirical, and sometimes poignant look at his own life.

In *Sweet Parody*, now at Venue 9, Orr uses songs from the likes of *My Fair Lady*, *Kiss of the Spider Woman*, *Cabaret*, and *Sweet Charity* to tell us in mostly comic terms about his early inklings of gayness, how he came out to his parents, where he lost his virginity, and various other personal matters leading right up to today. "So take a look at me/As I project the things I got from therapy," he sings in an opening number to the tune of "If My Friends Could See Me Now."

While Orr was one of many on stage in *Dirty Little Showtunes*, a revue that had hit runs at three San Francisco theaters, he is pretty much on his own in *Sweet Parody*. He does get a big assist from accompanist Birdie-Bob Watt, and during the second half of the show, from a changing roster of guest stars, but otherwise, it's Orr singing and talking and camping. He dons drag for a Martha Stewart spoof, he bedecks himself for an interpretative dance in honor

of Liberace, he does a striptease down to his shorts, and he even does a duet with a handpuppet representing his penis.

"This is a show to celebrate the fabulousness of me," he tells the audience, and while he later tells an interviewer that the show is intended to be a send-up of one-man shows, Orr is clearly out to grab the spotlight. He's being playful in the program when he gives himself multiple credits, but he said, "I really did it all myself. It's the perfectionist in me."

And he did it all while working days at *Creampuff* magazine, where he is associate editor and officer manager. "Dirty Little Showtunes" had been my career for about two years, but I finally needed a day job," he said, talking during a break from putting together the next issue of the gay bar and entertainment guide.

Journalism, in fact, is a second love for Orr, who spent four years as a theater critic for a daily newspaper in Seattle. When he first arrived in Seattle from Los Angeles, he was able to work in local theater while also writing for gay newspapers, but once he landed a steady gig with *The Seattle Times*, his editor told him he would have to give up theater. His heart said no, but his wallet said yes.

"I put theater on the backburner because I would make more money writing one review than most actors in Seattle make on a whole run," Orr said.

Put on a show

But for friends, parties, and benefits he would still exercise his talent for writing parody lyrics, and after awhile he had enough material to put together a show. "My editor said, 'Good luck as long as you don't do it in Seattle.' And that's why *Dirty Little Showtunes* got its start in San Francisco."

It became a hit first at the Cable Car Theatre, and had additional long runs at Theatre Rhino and the New Conservatory Theatre. Orr was a happy man.

"I was new meat in town with a hit show, and I was very popular and enjoying it," he said. "And then I went into Pasqua's in the Castro, and I saw this stranger across a crowded room. It was like 'Some Enchanted Evening.' Within a month, Orr had a new lover and a new hometown."

Orr, 28, grew up in Southern California, where he decided he liked men at age 3, confirmed it when he came across a copy at *Playgirl* at age 6, and got his first blow job at 14 from a fellow cast member in his high-school production of *Fiddler on the Roof*. Never shy, Orr was voted by his classmates as "most likely to be a game show host."

Despite his precocious sexual awareness, Orr would periodically renounce his urgings. "I had a good Catholic upbringing, so it gnawed at me," he said. "It almost gave me an ulcer worrying about

it."

His guilt was lifted by his parents' divorce, and while he says they are now comfortable with his sexual orientation, he had talked emotionally on stage about how his mother unexpectedly outed him to his father and the rest of the family. "There's still a resentment, and last night it just surfaced," he said, asking the reporter to leave out some of the details. "Otherwise I won't be able to send the story to my mother."

It was his parents, though, who helped hook Orr on show tunes when they bought him an 8-track recording of *Annie*. But he wound up a film major at Loyola Marymount in Los Angeles, which he now regrets. "I don't like the film community, and I knew I wanted to write for Broadway, but I consider my time with *The Seattle Times* my theater degree."

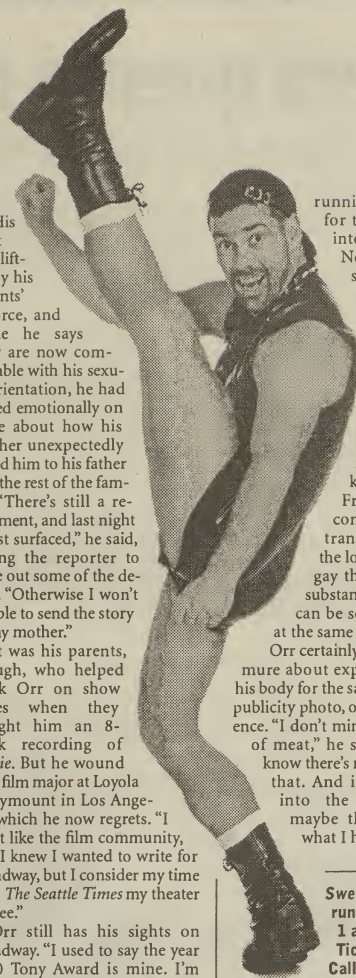
Orr still has his sights on Broadway. "I used to say the year 2000 Tony Award is mine. I'm

running out of time for that, but I fully intend to go to New York," he said. "But I don't want to wait tables and knock on doors. Right now I'd rather be a big fish in a small puddle."

His success in the puddle known as San Francisco has come "because I transcend a lot of the low standards for gay theater. I do put substance in my jokes. I can be sexy and serious at the same time."

Orr certainly hasn't been demure about exposing much of his body for the sake of a poster, a publicity photo, or an eager audience. "I don't mind being a piece of meat," he said, "because I know there's more to me than that. And if it lures them into the theater, then maybe they'll listen to what I have to say." ▼

Sweet Parody will run through Feb. 1 at Venue 9. Tickets are \$12. Call 289-2000.



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'A Common Vision' at the Magic Theater Cosmic thing

by Richard Dodds

Dolores has always related to the letter X in the dictionary. "So few pages," she says. "So insignificant." But when this lost soul, the central character in *A Common Vision*, discovers a significance for herself, it proves to be a messy magnet. There are a surprising number of closet X's in the world, the playwright seems to be saying.

Neena Beber's entertaining new play at the Magic Theater explores the familiar subject of the human quest for meaning in a chaotic universe, but does so in unexpected ways. Beber, a rising talent whose play *The Brief but Exemplary Life of the Living Goddess* premiered at the Magic in 1992, opens her play with a startling image: a blissful Dolores in a white nightgown seemingly floating above the stage.

next page ►



Clockwise from top, Warren D. Keith, Amy Resnick, and Anne Darragh

David Allen

FILM

Plot devices

◀ Arts cover

daily life. Penny Marshall's beautiful film *Awakenings* has similar depth, as does Barry Levinson's *Rain Man*. Beyond the extraordinary intensity of Robert DeNiro's and Dustin Hoffman's respective performances in each film lay the undercurrent of the lives lived by each character. DeNiro's coma victim and Hoffman's autistic savant. (Interestingly, one of DeNiro's earliest roles was his searing performance as the dying baseball player in John Hancock's *Bang the Drum Slowly*, while Hoffman delivered a similarly superb performance as the crippled Ratso Rizzo in John Schlesinger's controversial *Midnight Cowboy*.)

David Lynch's *The Elephant Man* and Peter Bogdanovich's *Mask*, though marvelously acted by John Hurt and Eric Stoltz respectively, were less successful dramatically. The tales themselves were so over the top, the protagonists' deformities so extreme, melodrama hovered in the wings from the instant the credits rolled, eventually overwhelming the power of the fragile characters. No amount of directorial effort seemed able to vault these films over the initial voyeuristic hurdles. Thus each film became, unlike those mentioned above, solely about disease, deformity and disability; the metaphorical messages — Anne Bancroft's care and concern for the Elephant Man, the love Laura Dern's beautiful blind girl has for the deformed Stoltz — become sledgehammers to pound home the inexorable "truths" about beauty being more than skin deep.

◀ 'Flight' crew

Unfortunately, more of this melodramatic quality infuses three new films, instead of the more measured storytelling of *Shine*, *My Left Foot* or *Rain Man*. The worst of the three is Paul Greengrass's *The Theory of Flight* starring British heavyweights and perennial Oscar-contenders Kenneth Branagh and Helena Bonham-Carter. Bonham-Carter plays Jane, a twentysomething virgin dying quickly of ALS (Lou

Gehrig's disease) who wants to get laid before she dies. Branagh is Richard, an able-bodied but emotionally crippled (feel that sledgehammer?) inventor who tries to help her achieve her desire while also learning (violins please) how to truly live life through her example. (How and why the two connect seems to have more to do with the actors' current romance than anything on screen.)

Bonham-Carter gives her all to her dying character — as she has done so many times before in roles from Ophelia (*Hamlet*) to Kate Croy (*Wings of the Dove*). Her fragile looks and deep-set eyes imbue her with an ethereal quality that she often uses in lieu of actual acting in *Theory*, though she does a credible rendering of what ALS looks and sounds like (her character, like most ALS patients, is losing her ability to speak).

Less icky as concept is Irwin Winkler's *At First Sight*, based on a real-life story and written by the ever-fascinating Dr. Oliver Sacks (who also wrote *Awakenings*). Val Kilmer stars as Virgil, a masseur blind from childhood who meets and falls in love with architect Mira Sorvino (Amy), who pushes him to seek a surgical cure for his blindness. Like Jane with Richard, Virgil has helped Amy to view life afresh through his "vision."

The best part of the film occurs when Virgil regains his sight; his experience of the world he has only felt and heard, but never truly seen, fascinates the viewer. Unfortunately, much of Kilmer's performance melds his Voice of God role in *Prince of Egypt* with his over-the-top Jim Morrison in *The Doors*. Kilmer's Virgil gets so fraught with metaphoric implication that it becomes difficult to "see" the character's experience. The viewer gleams more from the externals: how Winkler shoots exteriors, the lighting, the pumped-up sound, all pushing the audience into the same intensity of sensory overload Virgil experiences. Sorvino, so marvelous in *Mighty Aphrodite*, here reverts to some sort of Ivy League prototype. There is nothing luminescent in either performance, and this lack undercuts the function of vision — how and what we see

Emily Watson and James Frain in a scene from *Hilary and Jackie*

and don't see — in the film. Excruciatingly heavy-handed statements from a multiplicity of characters repeatedly jar; the one truly fine performance, Kelly McGillis as Virgil's overprotective sister, Jennie, seems strangely out of synch with the rest of the film.

Related talents

Over-the-top certainly describes Anand Tucker's *Hilary and Jackie*, the story of the mesmerizingly talented English cellist Jacqueline du Pré, who died tragically of MS, and her flautist sister Hilary, whose talents were eclipsed by her sister's. This film is based on a controversial memoir by Hilary and the third du Pré sibling, brother Piers. *A Genius in the Family* was one of those "sunder the memory of the talented family member after they're dead and reap the financial rewards" books,

and the film is fairly true to its content. Emily Watson, another Oscar contender for *Breaking the Waves*, plays du Pré. (Like Rush in *Shine*, she spent nine hours a day practicing the cello to make those scenes realistic; inexplicably, however, the cello we hear is neither Watson's nor du Pré's, but that of up-and-coming British cellist Caroline Dale.)

This film is in two parts, pre- and post-disease, with two vantage points, Jackie's and Hilary's. The melding of these disparate elements isn't always successful; oddly, it is the music itself that pivots the film toward melodrama on more than one occasion (oh, those strings). Watson gives a stellar performance, but for those who remember the large, imposing, nearly incendiary du Pré, she seems far too slight for the role, which one could have imagined

played by one of the Redgrave women (Lynn or Vanessa could have done it justice in their youth; Natasha Richardson would have been marvelous).

Hilary and Jackie comes closer than the other two films toward realization of the totality of a life — in part because of the complex erotic relationships between the sisters, their husbands, ambition and music. Though a flawed film, *H & J* explores more deeply the internecine connection between life and illness, triumph and tragedy. In the hands of a less florid director it may have reached the eloquence of *Shine*, to which it is very similar in both structure and content.

Ultimately, none of these films ever quite grasps the complicated experience of disability — in part, perhaps, because each tale is told from a nondisabled vantage point. The directors play Sorvino to Kilmer — wanting to bring the disabled person "back" into the world of the nondisabled, not really comprehending that disability has its own world and separate, distinct, but no less valid experience. Much like the queer experience of filmmaking prior to the last decade, the disabled find that filmmakers — though fascinated by the "concept" of disability — have yet to realize it consistently on film. Until disability becomes more a part of the life of a film's protagonist and less a conceit of plot artifice, we will be left with the nondisabled perspective (so very parallel to earlier films with queer topics, like *The Fox* or *The Children's Hour*) in which disability equals tragedy — except when it provides a neat metaphor for those who can stand up and walk away after the final credits roll. ▼

Common Vision

◀ previous page

It must be a dream, we think, until a pair of security guards catches sight of this vision. Their lives rattled, they become obsessed by this plain woman with a dishrag personality. Soon a psychiatrist whom Dolores is seeing because of a torturous romantic breakup has also given his life over to her, trying to prove that she has been chosen by aliens as part of their benign plan for the human race.

As nutty as this may sound, and Beber does have a strong sense of whimsy, the play keeps a toehold in reality. There are a couple of "normal" characters who help keep the proceedings grounded, though they too become jealous of Dolores' belief in her special status, and Beber is also quick to puncture any pretentious musings as they arise.

Beber is especially skillful at comically highlighting the ironies and contradictions of everyday social interactions, and her dialogue is sprinkled with revealing little fillips. "Our job," says one of the no-nonsense security guards, "is to keep bad people from hurting important people."

The tale is told through a string of short scenes that intriguingly dovetail into the ones that

follow, and director Mary Coleman's staging is smoothly in synch with this structure. Despite a few scenes that stall the off-the-wall momentum, the play unfolds with an enticing energy that a well-chosen cast helps sustain.

As Dolores, Anne Darragh has the character's bundle of neuroses, compulsions, and self-deprecations down pat, all the while keeping the audience's sympathy with a likable vulnerability. Warren D. Keith plays the psychiatrist with a subtle buffoonery, never straying far from a realistic manner, but finds big laughs with just an inflection or a pause.

Amy Resnick plays Dolores' man-hungry neighbor, and if it's a sitcom-sidekick performance in a sitcom-sidekick role, it's still a lot of fun. Sally Dana projects the right touch of haughty ennui as the psychiatrist's ex-wife, and John Flanagan and Eric Siegel are solid as the clueless security guards.

A Common Vision has a serious side, but it seems the playwright would rather peer wryly than deeply into an ethereal sense of dislocation that she suggests is widely shared. Call it a comedy with an *X-Files* edge. ▼

A Common Vision will run at the Magic Theater in Fort Mason through Feb. 14. Tickets are \$18-\$32. Call 441-8822.

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Prisons of prejudice

On the set of 'Blind Faith'

by Lisa Meyer

During the shooting of *Blind Faith*, Charles Dutton and Lonette McKee improvised a scene. It was the only scene for which screenwriter Frank Military did not include dialogue. The scene was an argument between a husband and wife about the sexual orientation of their son. It was an ugly battle that ended with the husband beating the wife. Dutton and McKee did not rehearse the scene, and they only had to do one take.

"It just flowed," says Dutton. "It was heartbreaking. After we finished, the crew was devastated." Some who were on the set were in tears.

Blind Faith is not a typical Hollywood black film. Not a 'hood movie, romance or comedy, *Blind Faith* is a drama about an African American family that speaks to people of all ethnic backgrounds. A murder mystery with a gay theme, *Blind Faith* is about family dynamics. Set in 1959, the film shows how the prisons of homophobia, racism and sexism continue to produce tragedies today.

Military tried for seven years to find a home for *Blind Faith* before Showtime (known for making controversial movies that Hollywood rejects) agreed to the project. As more and more black and gay filmmakers are complaining



Courtney B. Vance and Charles S. Dutton in *Blind Faith*

that serious stories about their culture never reach the screen, the creators of *Blind Faith* have won a long and hard battle. The film received standing ovations at all of its screenings, and Roxie Releasing, a boutique distributor, will debut a theatrical release of the film on its own screen at the Roxie Cinema this Friday, January 29. Bill Banning, CEO of Roxie Releasing, hopes that this debut will begin a distribution of the film in theaters across the nation.

"It was a labor of love," says Courtney Vance, who played the lead, a struggling criminal lawyer who defends his teenage nephew, who is accused of strangling a white boy his same age. "Everybody did this not for the money. They did it for the piece."

As in most low-budget productions, those involved in *Blind Faith* did not receive large paychecks. They participated because they believed in the film, says Vance. "And that is when magic has a greater possibility of hap-

pening."

Family affair

Director Ernest Dickerson gathered a group of actors and actresses who felt like family off the screen, and that chemistry turned Military's script into a powerful tragedy that may force viewers to wonder why major Hollywood studios are not making more African American and gay dramas.

Vance questions whether Hollywood knows how to market black films. If it is a film that has a primarily black cast, he says, most marketers believe that the audience will be only African Americans. There is an assumption, Vance says, that a white audience cannot identify with black characters.

Both Dickerson and Dutton believe, however, that *Blind Faith* is unique because it addresses a largely ignored issue in the African American community:

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REVIEW

'Blind Faith' at the Roxie Black and white world

by Gary Morris



Garland Whitt

Blind Faith played at the Sundance Film Festival a year ago but is just now getting a theatrical release. It's tempting, and certainly historically justifiable, to lay this delay at the crowded doorstep of racism — we have only to look at the recent example of Jonathan Demme's *Beloved* to spot the trend. Oprah-bashing aside, that film was widely regarded as unable to attract large audiences (read: fickle whites) because of its black subject matter. And if that wasn't enough to scare off squeamish distributors, *Blind Faith* is unabashedly activist, presenting a dire social problem — America's disproportionate jailing of black men — that's often discussed but never really addressed. The crowning touch in writing its commercial death warrant is a gay plot twist, which is one of the more intriguing aspects of *Blind Faith*.

That said, the movie is a mixed bag — intense, always watchable, but too often obvious and overwrought. Director Ernest Dickerson, better known as Spike Lee's cinematographer than for his own directorial efforts (*Juice*, *Tales from the Crypt*), wins points with gorgeous lighting and photography that convince us present-day Toronto (where the film was shot) is New York in 1957. But he yields them back with a story that works too hard for its effects, and uneven performances that sometimes skirt the operatic.

The story is framed as a flashback. It's 1987, and successful lawyer John Williams (Courtney B. Vance) is watching the ending of the Yusuf Hawkins murder trial, where all the white defendants were acquitted. This triggers memories of a grim time several decades earlier when his nephew, 18-year-old Charlie Jr. (Garland Whitt), inexplicably confesses to murdering a white youth — inexplicable because Charlie is a model son, soft-spoken, artistic, not given to running with gangs or getting in trouble. A look at his father, John's brother Charlie Sr. (Charles S. Dutton), hints at problems behind the serene surface of a respectable middle-class black family. Charlie Sr. is an ambitious cop, one of those rigid, broom-up-the-ass patriarchs whose goal in life, which he insists also become everybody else's, is to make it in a white man's world on a white man's terms. He dominates John; their other brother, Eddie (Kadeem Hardison); wife Carol (Lonette McKee); and his son. He's so domineering that Charlie Jr. would rather die than reveal a "terrible" secret that gay audiences may discover before the film reveals it.

Nuts and bolts

Much of the story is taken up with the nuts and bolts of John trying to mount a defense against the seemingly indefensible in the Bronx in the 1950s — a black-on-white murder. Further complicating things is the fact that Charlie Sr. is a cop, which is the only reason his son isn't killed by the police when they discover he strangled a "nice Irish boy." One of the film's most powerful images is of Charlie Jr. sitting in the station being questioned, his voice quiet, almost dispassionate, his eyes smashed shut.

While John faces a racist judge, revenge-seeking police, and a community that wants Charlie Jr. electrocuted, he's at least able to induct a few law students into doing pro bono on the case. But this is typical of the film's weaknesses. We learn nothing about these students and see very little of them in action, except to watch them carrying papers or briefly arguing over whether to say "black" or "African American." Their presence adds nothing to the story and soon begins to grate as they're given bits of business, like spilling coffee on important documents, to justify their screen time. This strategy may have been intentional — what better way to show the frustration and hopelessness of "fighting the power" than by adding some incompetent white liberal law students to the mix? But this is surely reaching.

The film has a pulpy quality that both attracts and repels. When Charlie's sitting on death row, the soundtrack features an unforgivable cliché: a loud clock ticking, counting down the minutes of his life. Emotions are larger-than-life, in keeping with the broad canvas of the plot, and they inevitably pull the viewer in. But they also frequently sail over the top, with Dickerson apparently paying so much attention to the lighting and framing and editing he doesn't notice the actors' teethmarks on the scenery. The courtroom scenes, which take up much of the story, are dominated by this kind of excess, which may strike audiences as melodramatic and unbelievable even in this age of tabloid TV.

Nonetheless, *Blind Faith*'s moments of sweeping power make it worth seeing. Charles Dutton excels in a scene where he explains his motivations, the dream of the marginalized of being able to walk anywhere in town without being hassled, attacked, or killed. Garland Whitt, too, registers strongly when he explains what actually happened the night of the murder. Dickerson beautifully visualizes that event as a fleeting moment of pleasure that soon turns to horror, courtesy of a society that stumbles on something it doesn't understand and reacts accordingly. ▼

Blind Faith opens Friday, January 29 at the Roxie Cinema.

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FILM

The Passenger

Arts cover

"I have rid myself of much unnecessary baggage," he said, "eliminating all the logical narrative transitions, all those connective links between sequences where one sequence served as a springboard for the one that followed. Cinema today should be tied to the truth rather than logic. The rhythm of life is not made up of one steady beat; it is instead a rhythm that is sometimes fast, sometimes slow. There are times when it appears almost static. I think that through these pauses, through this attempt to adhere to a definite reality — spiritual, internal and even moral — there springs forth what today is more and more coming to be known as modern cinema."

Emotional honesty

What's interesting about this aesthetic, above and beyond its unearthly austerity, is Antonioni's devotion to it throughout four decades of filmmaking, the result being one of the most consistent and emotionally honest bodies of work in film history. One merely has to look at Antonioni's films chronologically to see its unswerving trajectory. As early as *Le Amiche* (1955) and *Il Grido* (1957), Antonioni began moving away from his neorealist roots and experimenting with a more introspective and naturalistic style, relying less on character and dialogue and more on atmosphere and milieu to tell a story. These baby steps eventually led to the formalistic breakthroughs of *L'Avventura* (1960), in which the figure in the landscape, a positioning reminiscent of the haunted canvases of Giorgio de Chirico, and the disappearing protagonist of later films first appear.

With *L'Avventura* and the two films that followed, *La Notte* (1961) and *L'Eclisse* (1962), it was obvious that Antonioni was attempting something revolutionary with the language of cinema. With his hypnotically slow camera, deep-focus photography that linked characters to ominously depopulated environments, and his preference for immersion in the moment rather than narrative logic, Antonioni devised a kind of hypernaturalism that had the power to make the invisible visible. This ability to charge empty space with a metaphysical presence is remarkably demonstrated in *L'Avventura* when Sandro and Claudia, while searching for the missing Anna, alight upon a square in a deserted town. Not finding her, the two leave, but as they do the camera doesn't track their course away from the square but creeps slowly forward, as if in search of some mysterious, unseen presence.

Over the course of the next decade, Antonioni's formal innovations would be put to the test in short films, a mammoth documentary on China, and a handful of feature films which owe their unique visual and narrative qualities to Antonioni's skyscraping aesthetic. Of all his works, *L'Avventura* is generally considered his greatest, but if there's a close second, it's unquestionably *The Passenger* (1975), Antonioni's last English-language picture and his last for MGM. Based on a story by Mark Peploe, *The Passenger* was supposed to be a nail-biting thriller à la Hitchcock, but in Antonioni's hands it became a brooding existential meditation on human identity. Though the film is austere beyond belief, it nevertheless remains one of his most thematically cogent works, a

near-seamless merging of style and text.

From Chinatown to Africa

In *The Passenger*, Jack Nicholson, fresh from the success of *Chinatown*, plays David Locke, a disaffected television journalist who is in Africa working on a documentary about a rebel movement in Chad. When his jeep breaks down on the way to the rebel's encampment, he is forced to return on foot to his hotel, where he discovers that a man with whom he

son's "business" was supplying arms for a guerrilla war in Chad.

Initially Locke is relieved to be in someone else's shoes, even if it means being a gunrunner. But world-weariness returns when Locke realizes he's being pursued by his wife (Jenny Runnacre), who has figured out that he has switched identities, and two Chadian agents who have learned Robertson's travel plans. Realizing that there is no easy escape from either one's self or the past, Locke keeps Robertson's final appoint-

the camera veers from anything attractive or sexy, and its pace is more gravid than usual.

In fact, the world appears to have come to a dead stop in *The Passenger*, not because Antonioni was trying to outdo his own record for languorousness, but because his film is a premonition of death, Locke's own, which we've been watching from the very start. Locke is tired. He's seen enough of life. Even the possibilities that present themselves in switching identities are not

With his preference for immersion in the moment, Antonioni devised a kind of hypernaturalism that had the power to make the invisible visible.

has begun a casual friendship, David Robertson, has died, apparently of a heart attack. Suddenly aware of the uncanny resemblance between himself and Robertson, Locke assumes the dead man's identity. The only thing Locke knows about Robertson is that he is in Africa "on business," that he has airline tickets, and that his appointment book shows he has meetings in London, Munich, Barcelona, and the small town of Osuna in Spain. Shortly after keeping the first meeting in London, at which Locke is handed a large sum of money by two mysterious strangers, he realizes that Robert-

ment in Osuna, knowing full well that it will be the last one of his life.

The look and feel of *The Passenger* pushes Antonioni's aesthetic to its absolute limits. The film contains little dialogue, and what communication there is mostly consists of mumbling or fragmented sentences. There is no music, save a nearly inaudible guitar riff that floats through the atmosphere at film's end. Much of what one hears on the soundtrack is ambient noise — the buzzing of insects, heaving sighs, objects being moved or engaged. There's rarely a trace of humor or irony,

enough to shake him of his intransigent melancholy, the habitual frame of mind he is thinking of when he says to Robertson, "It's we who remain the same. We translate every situation, every experience, into the same old codes. We condition ourselves."

Locke's bid for liberation from this conditioning is to become someone else, but like the protagonists of much Romantic literature who sell their shadows or perform other machinations to transform themselves, the past clings to him. It's only when Locke finally gives himself over to his fate that he finds liberation.

Antonioni's screenplay, typically, offers few or no clues as to why Locke is tired of his destiny. Given his preference for truth over logic, Antonioni avoids any attempt to rationalize Locke's condition and instead illuminates his immediate emotional world. Jack Nicholson is surprisingly vivid in the lead role. Locke is a man in passage, moving from this life to the next (hence the title), and Nicholson's performance beautifully underscores the ambiguity of his condition. In the film's final seven minutes we don't actually see Locke, but in one of those typically Antonionian scenes in which the invisible becomes a charged presence, his spirit is felt. It is impossible to describe this scene, except to say that it is one of the great transfigurative moments in film art.

The Passenger is a difficult film. Because it is shorn of gratuitous genre-effects, spectacular THX sound, and the giddy photography and editing that characterize so much contemporary filmmaking, there's little doubt that many will find the film hopelessly dated. Yet if to be dated means to be free of inane novelty, gimmicks, or the smug, self-satisfied chatter of today's cinema, then there is clearly new and unexpected value in looking old. ▼

The Passenger plays Fri.-Sat. Jan. 29-30 at the Castro.

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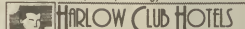
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Invitation to the dance

An interview with legendary ballerina Lynn Seymour

by Stephanie von Buchau

When she was the dramatic ballerina of the '60s and '70s, wowing balletomanes from London and Berlin to New York and San Francisco, Lynn Seymour would never have been described as birdlike. Yet when the dancer showed up for an interview at the San Francisco Ballet building last week on a cold, drizzly day, by the time she had shed a cape, scarves and floppy hat, she looked as frail as a tiny water fowl, stalking the beach on piteous legs.

I didn't actually see those famous legs, but Seymour was getting ready to take class, so I suspect the air of frailty is the sum of her life rather than of any physical breakdown. "Oh, I still dance," she says firmly, "when the part is right." She recently starred as the nymphomaniacal Queen Mother in Matthew Bourne's *Swan Lake*. She doesn't, however, appear on the legitimate stage. "No, I have to have music. I love literature, but I don't feel that legit theater is my métier. It was always the physical movement and the music that did it for me."

She's in San Francisco to help stage Kenneth MacMillan's *The Invitation* for the San Francisco Ballet's first program of the 1999 season. It was *The Invitation* that caused the first eruption of the volcano that became known among adoring fans and admiring colleagues as "Lynn." As the Scottish choreographer's "muse" in such full-length works as *Romeo and Juliet*, *Mayerling* and *Anastasia*, Seymour helped revolutionize our image of a classical ballerina. Sure, she could (and did) dance *Swan Lake* and *Giselle*, but we remember her most as the radiantly sexual Juliet, the insanely carnal Mary Vetsera in *Mayerling*, the ravaged Janis Joplin in Alvin Ailey's *Flowers*.

Seymour's dancing was always about conveying a truth beyond

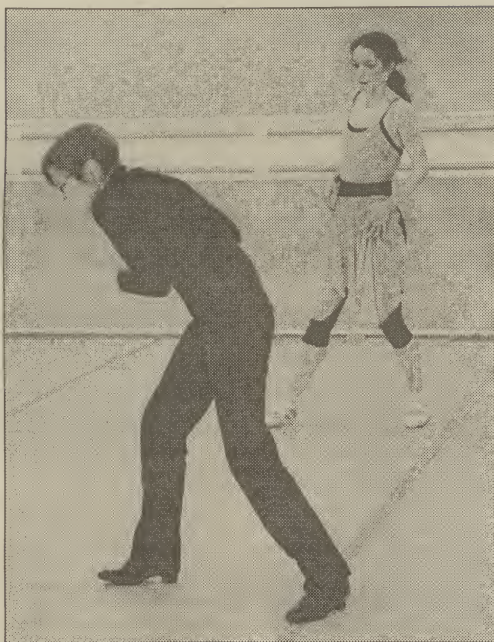
the prettiness of conventional ballet. "When we were all young together, we shared Ken's dream that ballet could be like the other arts, like Pinter and Osborne on stage and the *nouvelle vague* in films. More realistic, more psychological, not just confined to bon bons and fairy tales. Ken loved the abnormal, the shady, the questionable, the dysfunctional, and *The Invitation* was a trailblazing piece."

Dangerous liaisons

It is set at an evening soirée, rather like Antony Tudor's *Lilac Garden*. An innocent young girl flirts with and falls in love with her equally innocent cousin. Then an older couple shatters her innocence. The wife seduces the cousin, and the husband, unable to seduce the girl, rapes her.

"At the time of the premiere [November 1960], people were shocked by the subject matter. I remember Dame Ninette [de Valois, founder of the Sadler's Wells Ballet, later the Royal Ballet] saying after the dress rehearsal, 'Couldn't the rape take place off-stage?' But of course, it never was about rape. It's about the hypocrisy of Victorian mores. This was the period when they were covering up nude statues and piano legs, and women were bathing in their shifts. All the sexual violence was under the surface. Yes, it is different now [we stop to have a laugh over the Presidential follies], but Ken's comments on the hypocrisy of society are not dated at all."

Seymour, who says that she isn't often asked to restage MacMillan's ballets despite her long association with him, is doing *The Invitation* for only the second time, once again in collaboration with Monica Parker, a Benesh choreologist and *repetiteur* who was a personal assistant of MacMillan's. "Monica has an amazing mind; she remembers every detail of movement. She does the bare bones first, and then



Lynn Seymour coaches soloist dancer Julie Diana in *The Invitation*

I try to spot where something is missing, where the narrative may go awry. I don't show the girls how I did it. After all, I couldn't see myself doing it. But I know what Ken wanted.

"When we first worked on *The Invitation*, he had us do a lot of reading. The ballet is based on a novel, *House of the Angel* by Beatriz Guido, about a girl's shattering loss of innocence, and also on Colette's *The Ripening Seed*, which deals with a young man's initiation by an older woman. Originally it was supposed to be a two-act ballet, but the composer, Matyas Seiber, was killed in an auto accident in South Africa before the score was completed, so it turned out to be a very dense,

long one-act."

The Seymour of today, despite the same shock of dark red hair, seems cool and detached, different from the madcap scamp described in the autobiography she wrote 15 years ago with Paul Gardner. The personal traumas

she describes — the abortion so she could appear in MacMillan's *Romeo* (only to be sabotaged by politics that decreed Fonteyn and Nureyev should get the premiere because they were "the big draw"), the husbands, the love affairs, the alcoholism, the flirtations with mental breakdown — somehow seem less important than the dues she paid as an artistic creature.

Those of us lucky enough to see her at the height of her career will never forget the abandon with which she attacked both dramatic and classical roles. She's still as passionate as ever about art, but with a thoughtful, rational insight. "It's all about money now, or the lack of it. On one hand, young dancers are not nurtured anymore, because it is too expensive. They are just thrown onstage overstressed and underrehearsed. On the other hand, today in Britain, dancers are paid to take class. You do need to be *needy* in order to create art. After all, there is no great gain in being a dancer except what you can do for your own soul."

Spoken like the "Lynn" who froze an entire theater for minutes as she sat on Juliet's bed staring straight ahead and contemplating Friar Lawrence's potion. ▼

The Invitation is part of San Francisco Ballet's Program I, which begins February 2 at the War Memorial Opera House. For tickets, \$10-115, call 865-2000.

Blind Faith

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homosexuality.

"I want to see black films reach the point that our literature has reached," Dickerson says. "Our literature has been around much longer, and it has explored the African American experience from so many different directions. In order for our African American cinema to grow, we have to achieve the diversity that the African American literature has. This movie is a step in that direction."

Military believes that one of the reasons that *Blind Faith* speaks to a wide variety of people is because homosexuality is not bounded by ethnicity or class.

It is a family issue, Vance explains: "The [teenage boy's] father made a decision that destroyed his family. I don't care what sexual proclivities his son has, the father must come to the realization that that is his boy. That's an issue and an emotion that is not black or white or green. It's a family issue, and everybody can identify with it."

In fact, the reason Dickerson was riveted by the script the first time he read it was because of the mystery swirling around the young boy, Charles Jr. "Like one of the characters in the movie, I just had no idea where this was going," Dickerson says. "Charlie had presented himself as a certain type of young man. But we didn't know who Charlie really was. When the script took the twists and turns that it did, it caught me completely by surprise. That's when I said, I have to do this."

Dickerson shot the film in 22

days, with a budget of about \$3 million. The tension on the set produced by lack of money and time only increased when Showtime asked for two changes in the script. One would have removed the movie's bookends linking the homophobia, sexism and racism of the 1950s to the present. Military refused — because, as Dickerson says, "the struggle is still going on."

Showtime also did not believe that the American justice system would let Charles Jr. go to the electric chair. Military proved Showtime wrong. He downloaded reams of documents off the Internet that referred to people who had been found innocent of crimes after they had been executed for those crimes.

But the irony of the film is that Charles Jr. did commit the crime, Dickerson says. "He did kill this kid, but he did it for a reason."

The film's tragedy lies in Charles Jr.'s belief in a value system that condemns him. "Charles Jr. believed in a stereotype of what it is to be a man. I wanted to explode that," Military says, but then adds that he also wanted to accurately portray what happens to many gays and lesbians in our society. "Look at how many homosexuals have been violently attacked or killed for their sexuality," he says. Even today, Military says, gays and lesbians strangle themselves or are strangled by the homophobia that resides both inside and outside of their homes.

Charles Jr. may have died, but his spirit lives on in the film and changes the sensibilities of those who knew him.

"Prejudice has nothing to do with the people who are the victims," Military says. "It's all about the people who are prejudiced." ▼

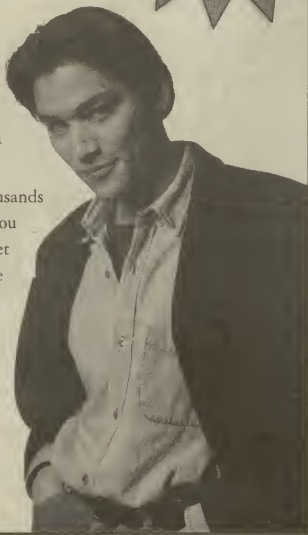
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MUSIC

Reading music

Three books in which music is key

by Tim Pfaff

The holiday concert lull turned out to be an ideal time to catch up on last year's music books, and several of them proved as involving as any concert. A major contender in the 1998 gift book category was the late-season release of Oxford University Press' *The Concerto* by Michael Steinberg. A companion volume to the previous year's *The Symphony*, the book is a compilation of Steinberg's essay-length program notes to the central concertos of the 18th- through 20th-century repertoires. San Francisco Symphony regulars are already familiar with the author's program notes, some of which have proved considerably more compelling than the performances they expertly prepared listeners for, and devotees of this rich body of writing will be grateful for the opportunity to discard some of those program books and have easy, central access to the material at last.

A former *Boston Globe* critic, Steinberg began his program annotations in earnest for the Boston Symphony, much of which material has been recycled, though considerably amplified, in his era as our Symphony's artistic adviser. Steinberg has reworked his essays, to incorporate new scholarship on the music as well as his own changing thoughts on particular works, in a highly composer-like way, and the pieces collected in *The Concerto* reflect his, and his field's, most up-to-date thinking on landmark concertos, largely for piano, violin and cello, naturally enough, but also for some wind and percussion instruments.

In each, the author sets the work in its historical context and place in the composer's oeuvre, and then describes the music in language that, while startlingly precise and attentive to the music's structure and design, characterizes it in ways even a lay reader can follow without undue effort. Steinberg has an uncanny way of anticipating the questions of listeners at all ranges of experience, and of answering them definitively (when possible) and absorbingly. This isn't just good musicology — Steinberg is, in my view, the best writer on music in English (we're immeasurably lucky to have his views week after week) — it's great reading. No one interested in classical music can afford to be without these compilations, which richly reward re-reading, and it's hard to imag-

ine a better way to pass the time while the Symphony is away on tour.

From the heart

While there's long been a need for a good book on the late jazz pianist Bill Evans, I don't know anyone who was expecting the one — Peter Pettinger's *Bill Evans: How My Heart Sings* — that Yale University Press released to little fanfare late last fall. Readers intent on learning more about the pianist's tragic, drug-riddled life may find the book wanting in detail, but those interested in Evans' even more fascinating musical development will be grateful for the thoughtful writing of the late Pettinger, a (classical) pianist and a member of the music faculty of Cambridge University who died shortly after completing the book.

Pettinger meticulously chronicles Evans' work as a sideman turned leader and traces his associations with other jazz artists, and his own trios, in a helpful and illuminating manner. More importantly, he charts the growth of the artist in musical terms but ones that, again, are accessible to interested lay readers. While the discography appended to the main text and the discussions of Evans' recordings throughout it may not answer every question an avid collector might have, they're likely to set off buying sprees in the most avid of Evans' fans. This fitting tribute to one of the most influential jazzmen in the second half of the 20th-century is unlikely to be surpassed anytime soon, and die-hard fans and interested neophytes cannot afford to miss it.

The turn-of-the-year treat for me was Doubleday's December publication of *Amsterdam*, the eighth novel from British author Ian McEwan and the one that finally won him the prestigious Booker Prize. (He's been short-listed for it in the past.) It's not a novel about music per se, but Clive Linley, one of its two main characters, is depicted as England's most successful living composer, and his own rants about the state of the music business at the end of the century — and McEwan's characteristically penetrating look into his mind as *composer* (the author is so good at getting inside his characters' specialties he himself comes off as something of a renaissance man) will surely snare readers of a musical cast of mind.

Linley is a kind of conflation of Sir Peter Maxwell Davies and Sir (I still have a hard time saying this) Paul McCartney, such as one

can divine his style from McEwan's descriptions.

He's struggling with the plum commission of a full-length work to sum up the century now passing and inaugurate the coming one and, not surprisingly, there are hitches. Like many a McEwan protagonist, he's an initially sympathetic character who is steadily revealed as human, all-too-human, and the weird, portentous pact he enters with his long-time friend Vernon Halliday, the editor of London's leading political newspaper, seals both of their intertwined fates in a plot so replete with McEwan-esque sur-

prises that to reveal any of it would be to destroy the read. Suffice it to say that McEwan's mastery of narrative prose lends a musical quality to the writing itself.

Amsterdam — which, like some of the author's other work, features other elements likely to interest gay readers — was my first McEwan novel. Since reading it I've devoured two more, haunt-

bookstores and Amazon.com for others, and some days wish I could quit. But I can't. Take that as endorsement or warning as will. As visitors to the Gay Games seem to have discovered, there's something about Amsterdam. ▼



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Lisbon Traviata

◀ page 31

New York run.

Greg Hoffman skillfully uncovers the mass of contradictions that is Stephen, giving us inklings of his despair in the more genial first act before letting it erupt in alternating flows of self-pity and cruelty in the second half. It's a difficult assignment, but one that Hoffman manages with style. As his lover Michael, Terrence Young doesn't dig very deep in a somewhat tentative but otherwise acceptable performance. Kirk Mills does find nuances in the role of the college student, and his scenes with Hoffman are alive with a dis-

quieting energy.

You don't have to be an opera fan to appreciate *The Lisbon Traviata*, but it doesn't hurt to at least recognize such names as Tebaldi, Scotto, Sutherland, and Caballe. All of them are mercilessly dissed by these characters who make a show of their love of opera, but who revel in failure as much as success. They may fantasize a life of grand emotions and gestures, but it is into their own hearts that they continually drive the sword. ▼

The Lisbon Traviata will run at the New Conservatory Theatre through March 6. Tickets are \$16 and \$20. Call 861-8972.

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Reimagining the face of theatre

Francis Jue stars in
TheatreWorks' 'Amadeus'

by Richard Dodds

When the offer came to appear on Broadway, Francis Jue had a little trouble seeing the bigger picture. "You mean I have to quit my day job?" he asked. Well, yes, came the answer, especially since that day job was in San Francisco.

And so Jue did quit his job with the San Francisco AIDS Foundation, headed to New York and *M. Butterfly*, and transformed a tentative acting career into a full-out commitment. Although New York has become his default residence when he's between jobs, a lot of those jobs have been in the Bay Area. That's fine by him, since both his family and his theatrical-ly connected lover of 11 years live here.

The theater that has provided Jue, 35, with much of that work, not to mention opportunities rare for an actor of Asian descent, is TheatreWorks in Palo Alto. Jue's latest assignment is Wolfgang Amadeus Mozart in *Amadeus*, Peter Shaffer's speculative drama about the composer's early death. This follows up such diverse performances as the emcee in *Cabaret*, the imprisoned gay window-dresser in *Kiss of the Spider Woman*, a reprise of the cross-gender opera singer in *M. Butterfly*, and even the title role in *Peter Pan*.

"They've been really faithful to me," Jue said of TheatreWorks. "And they're one of the few companies that aggressively pursues a policy of non-traditional casting. There are amazing opportunities out there if we start to reimagine things."

Although his very first performance was as a Cockney busker in *My Fair Lady* at St. Ignatius College Prep in San Francisco, it wasn't until his junior year at Yale University that he began to see a role for himself as a Chinese-American actor beyond the stereotypes of houseboys and gangsters. While taking a full load



Francis Jue stars as Wolfgang Amadeus Mozart in *Amadeus*

of classes and holding down a job, he commuted from New Haven to New York six days a week to perform with an all-Asian cast in the off-Broadway revival of *Pacific Overtures*.

"That was both an internal and external discovery," Jue said. "Before that, it was hard to imagine if I had a place at the table, and also whether I had a stomach for being a poor actor, living a nomadic life, and being disciplined. *Pacific Overtures* helped answer both questions."

'Butterfly' kisses

But after graduating as an English major, he returned to San Francisco in 1986, where he wound up in his day job, still unclear whether he could actually act for a living. Once again, *Pacific Overtures* helped open the door when TheatreWorks cast him in its 1986 production. Then came the offer to understudy fellow San Franciscan Alec Mapa in *M. Butterfly* on Broadway before getting the role himself in a touring production of the hit play. There have been occasional dry patches since then, but none that have sent him back in search of a day job.

"As long as I'm being offered opportunities that are challenging, I don't care where I'm working," Jue said while downing a milkshake and a plate of French fries during a recent interview.

He learned just how important this is last year during a lucrative four-day run on the soap opera *One Life to Live*. "I was bad and the part was bad," he said. "I was supposed to be a Japanese marine biologist, and the way it worked out, I was more a houseboy. I

watched my performance and just cringed. It took me a long time to dig myself out of feeling dejected. It's not a good way for me to live."

That he is openly gay has not been a detriment to his career, Jue said. If anything, he feels it has made him a better actor. "I feel a kind of freedom," he said. "It takes a great deal of energy to keep it secret. And being gay has given me the opportunity to be something other than what I see on TV, to be different, and to understand compassion. It's why I chose this profession in many ways."

Jue knows there are roles that he is right for, as well as wrong for, regardless of sexuality orientations. "Rock Hudson couldn't play the roles I do, and I couldn't play the roles he did," he said. "I do know that I'll never play Stanley Kowalski."

Jue grew up in a Catholic family, and there were parental concerns when he came out as an outspoken firebrand activist at Yale. But matters are much improved. "My father said, 'My only real worry is that you find someone to love.'"

His mother, on the other hand, had some doubts about his chosen profession. "She said, 'Acting is just showing off.' But this isn't about me. It's me trying to show off the ideas. I think one of the reasons I love the theater is because it's a safe environment to consider issues close to the heart." ▼

Amadeus will run at the Mountain View Center for the Performing Arts through Feb. 7. Tickets are \$25-\$33. Call (650) 903-6000.

INTERVIEW

Lee Lynch: a writer in the life

by Melissa Hartman

It's been a long road from 1960s Greenwich Village to rural Oregon, where best-selling lesbian author Lee Lynch lives today with her partner of ten years, Akia Woods. After a dozen incredibly popular books including *The Swashbuckler* and *Dusty's Queen of Hearts Diner*, Lynch is not one to rest on her laurels, and not one to rest at all, evidently. With Woods, Lynch has recently co-edited the Lambda Award-nominated *Off the Rag*, a stellar collection of lesbian authors writing on menopause. Now a new novel, *Rafferty Street*, offers readers a chance to catch up with Lynch's tried-and-true family of characters, who are, for most of us, old friends.

Lynch, more than any of her contemporaries, takes us to a place most yuppies, guppies, and luppies never venture: to blue-collar, working-class locales where gay life means almost no life—unless you're willing to stay in the closet. And that working-class focus is why Lynch, more than any of her contemporaries, hasn't always had the full recognition she deserves as a chronicler of the lesbian experience. After all, the upwardly mobile are ever-so-much more reassuring, and like, factory workers just aren't our thing. Well, you won't find the moneyed and gorgeous within the pages of a Lee Lynch novel. What you will find is classic dyke storytelling.

Lee Lynch was kind enough to share with me her story over the course of a few very pleasant conversations.

Melissa Hartman: Since your debut novel *Toothpick House* in 1983, you have averaged something like a book a year, along with countless serialized columns, like the one that ran for a couple of years in *Girlfriends* magazine, "Waterfall Falls." How do you keep going?

Lee Lynch: And going and going? Well, it takes its toll! Hey, guess what? Writing's not an easy, breezy thing to do. To me, a writer is someone who just can't help it. If we could do something else to make a living, we sure as heck would. If you're interested in making money, my advice is, a) don't go into lesbian writing, and b) don't go into lesbian writing.

For the record, c) I sincerely appreciate you telling me this now. So how did you get into it?

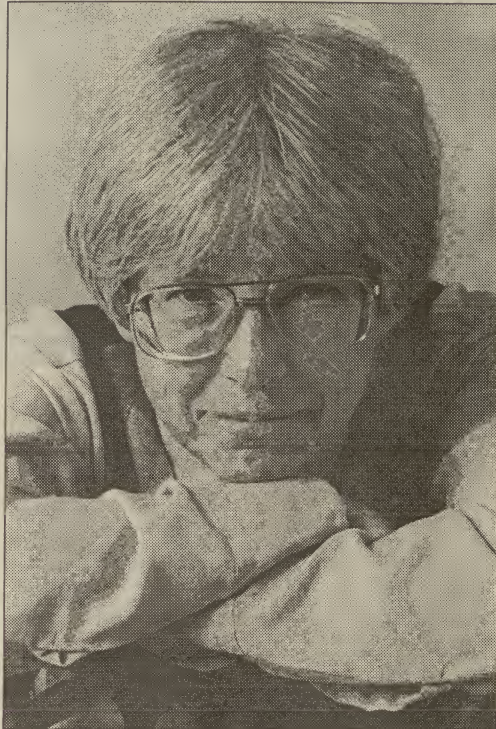
I started writing seriously at age 14. I wrote poetry first, and when I was published in my junior high's literary magazine, that's it, my fate was sealed.

And when were you first published in the outside world?

Oh, you mean the real world? Some of my earliest writing appeared in *The Ladder*, which was the first major lesbian magazine. First I submitted poetry, and eventually I was given research and assigned writing projects.

What about fiction projects?

I didn't get into fiction until my



Lee Lynch, author of *Rafferty Street*

mid-twenties. I was staying with Judy Grahn at a collective in New Haven, and got up my courage and showed her a manuscript of poetry. One of my poems was printed in a book of hers published by Diana Press. She was the one to suggest I try writing fiction.

What was the climate of the times when you first started publishing?

It was an almost unthinkable era, full of excitement, hope, revolutionary dreams, and unrestrained energy. In 1982 or 1983, right before my first collection of short stories was to be published, I was at a national women's studies conference at Humboldt State University. What a star-studded time! Katherine Forrest was there, Ann Bannon, Carol Seajay, Tee Corinne, the people from Naiad Press. We were all sitting in a dorm room, talking about potential titles for my book. Someone suggested *Old Dyke Tales*. And the discussion was whether people would be put off by that title. Would that discussion happen today? No! How far we have come in just the last fifteen years.

Yes, although with the occasional unfortunate backslide. Tell me what it was like for you growing up gay in the Sixties.

Growing up gay was immensely heady. I thought I'd explode with excitement. Decades later, a high school friend said I always looked like I knew a wonderful secret. When I was in high school in New York City, the gay kids hung out at a place called Pam Pam's.

Mentioned in *Swashbuckler*, right?

Pam Pam's was a luncheonette, an ice cream parlor, on 6th Avenue

next page ►

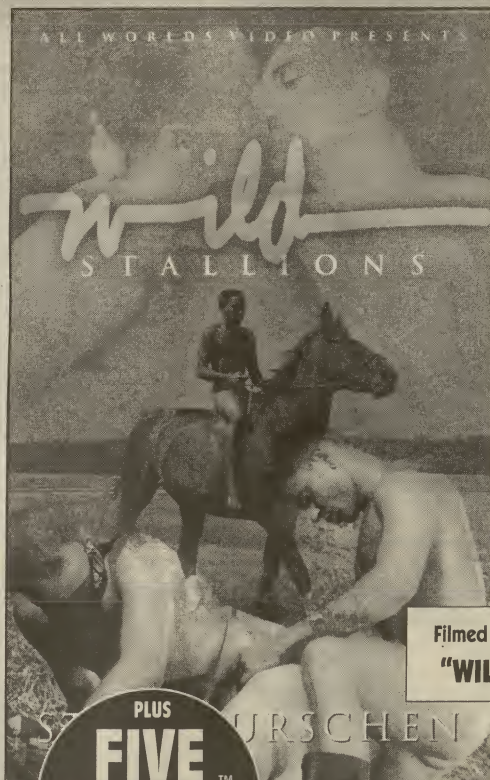
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Looking backward

by Jim Nawrocki

Midlife Queer: Autobiography of a Decade, 1971-1981 by Martin Duberman; University of Wisconsin Press (paperback)

There's a strong case to be made that perhaps the most important literary form for gay and lesbian literature is the autobiography. Because our generation gaps can be so pronounced, and because AIDS has silenced many of the voices of those who have lived our history, we need to take particular care to record and preserve our past. This seems to be the impetus behind an important publishing project being undertaken by the Univer-

sity of Wisconsin Press, a series of gay and lesbian autobiographies called *Living Out*. The project is being overseen by general editors Joan Larkin and David Bergman, and their most recent offering is the reprint of Martin Duberman's 1996 book (originally published by Scribner), *Midlife Queer: Autobiography of a Decade, 1971-1981*.

For gays and lesbians, the 1970s have often been referred to as a kind of golden age. Our community had made great strides, socially and politically. The gay studies movement, initiated by Duberman and others, began to take shape, and several organizations devoted to gay and lesbian issues were founded and began important work that continues to this day. Even such setbacks as

Anita Bryant's "Save the Children" crusade and the passage of numerous anti-gay statutes helped bring the community together in the fight for equality and justice.

When AIDS appeared on the scene in the 1980s, in tandem with the rise of the conservative Republican Right, many gays and lesbians feared that the gains the community had made in the seventies would be erased. We are still, of course, trying to make sense of the impact that AIDS has had on our history and our culture; *Midlife Queer* is an important record of the time before AIDS, a period that, for a growing number of gays, is one of history rather than memory.

Live commentary

Duberman was at the center of a number of important struggles in the 1970s. As a professor of history and a prolific writer, he provided ongoing, valuable commentary on the cultural, social and political events of the time, and he helped nurture the nascent gay studies movement. In addition, he was one of the founding members of the National Gay and Lesbian Task Force, and he devoted his efforts to numerous similar organizations. He was also an accomplished playwright, and worked hard, often in the face of persistent, powerful resistance, to bring gay-themed material before a larger audience. All of this he details in his book, and does so with a refreshing mix of candor and humility.

Duberman's perspective is particularly valuable because he is, by profession, an historian. A professor of history at CUNY's Lehman College and Graduate School, he has also authored some seventeen books, including *Cures*, *Stonewall* and *About Time: Exploring the Gay Past*. In *Midlife Queer*, he argues passionately for the need to profess and record history re-

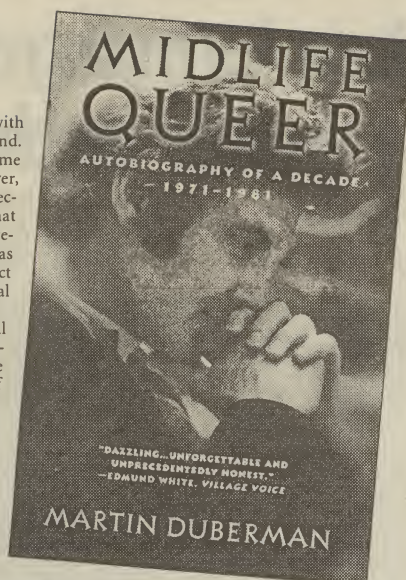
sponsibly, with an open mind. At the same time, however, Duberman recognizes that history is a creation, and as such, is subject to individual interpretations, as well as such variables as the availability of source material and the biases of others in the profession.

He takes great care to chronicle the controversies and in-fighting that arose during the birth of the discipline of gay and lesbian studies and during the formation of the National Gay and Lesbian Task Force and other organizations. His willingness to name names and spell out the details reads not as an attempt to "get even" with former adversaries, but as an honest attempt to illuminate the controversies that, to some extent, are still debated within the gay and lesbian community. In writing about these divisions, Duberman quotes liberally from the writings of the time, both his own and those of others.

In addition to Duberman's accounts of the cultural and political controversies of the gay community in the seventies, *Midlife Queer* contains a significant amount of personal history. Duberman carefully and courageously explicates his search for personal fulfillment during the time, describing his experimentation with various forms of psychotherapy, his drug use, his love affairs, and

his sexual adventuring.

One of the remarkable qualities of *Midlife Queer* is Duberman's ability to recreate past events in an almost novelistic way. This comes across most strongly in the final chapter of the book, "Intensive Care," which is a description of his heart attack and subsequent hospitalization. He provides an amount of dialogue, detail and characterization that suggests he made ample use of what must have been carefully kept personal diaries. This is fortunate, for Duberman's writing in them is vivid and entertaining. For example, his depiction of his relationship with his hospital roommate, Bill Grabinski, a gay, unemployed ironworker, is both entertaining and moving. It's also a valuable examination of class divisions within the gay community. For this, and for its insights into an important time in gay and lesbian history, *Midlife Queer* is well worth the read. ▼



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Lee Lynch

◀ previous page

between 8th and 9th Streets, next door to a newsstand. Needless to say, the owners of Pam Pam's weren't overly thrilled to have these gay kids hanging out. Better than those other places we used to hang out, the bars... No wonder I can't do bar stories anymore!

It's always interesting to see those places in a writer's work where life intersects with art.

To me, a writer's life is her art, and sometimes the lines blur between fiction and reality. There's working for the joy of it, and financial reality. Giving one's all to a relationship, giving everything to writing. A constant balancing act.

Let's talk for a moment about the recent nonfiction book you edited with your partner Akia Woods, *Off the Rag*. It received a Lambda Award nomination, didn't it? How did it come about?

How it came about was that I was in peri-menopause, and after several conversations with Akia, I expressed my wish that there was a book about menopause specifically for lesbians. So we contacted Claudia Lamperti of New Victoria Publishers, and she gave the go-ahead. I solicited well-known writers including Sarah Dreher, Carolyn Gage, Karla Jay, Joan

Nestle, and Terri De La Pena, as well as first-timers, for this anthology. We felt compelled to publish this book about the menopausal stage in our lives. It's about facing a lot of fears. Not just as lesbians, that is. We were going into the unknown with very little knowledge. To medicate or not to medicate. How to integrate this time into our personalities and lives.

Tell me about your relationship with your current publisher, New Victoria. So far it seems mutually beneficial.

New Vic gets an unqualified thumbs-up. I trust their intentions and business practices and earnestness about lesbian books. Actually, their herstory is quite interesting. They started in 1974, after being fired from another company for trying to unionize. They named themselves after Victoria Press, an all-women print shop and publishing house in London in the mid-1800s. But I want to add that I'm grateful to Naiad Press for giving me my start.

More so than those of any of your peers, your books remain committed to the sexual dynamic of butch/femme gender roles.

As Judy Grahn says, you write the books you want to read. I write the way I live. That's how I see the world. Yeah, I've taken a lot of shit for it. But it's not about emulat-

ing heterosexual roles. It's how we interact.

Another thing you've stayed true to is your characters. They're back with a bang in *Rafferty Street*. Are they different from the people we met in *Toothpick House* and *Dusty's Queen of Hearts Diner*?

Well, actually, it's difficult for me to recognize in what ways they've matured. As a writer, aren't you supposed to show, not tell? What I've tried to show is that as they've matured chronologically, they've learned what they want, what's of value to them. Every book is a book of transformation. In the process, each goes through recognizing who they are, recognizing what's already there. No, I can't say I really understand where my characters come from or know what they're going to do. I exercise control, however, to put the bit of craft I've learned to good use. In *Toothpick House*, characters did whatever they wanted. Now I try to cast them into a form that's very readable.

And *Rafferty Street* takes us back once again to Morton River Valley. What's the significance of the setting for you?

Morton River Valley is home. The place that we're traveling toward or away from, with which we are

next page ►

BOOKS

Gay men of mystery

A survey of mystery novels with gay male detectives

by Tavo Amador

While hardly omnipresent, mystery novels involving gay sleuths are no longer as rare as stars under age 50 appearing on the old *Murder, She Wrote* television series. During the last two decades, the number of fictional gay male detectives has increased substantially, but since the base was so low, it's easy to exaggerate the growth.

Under the pioneering editorial leadership of Michael Denney and Keith Kahla, St. Martin's/Stonewall Inn publishes more gay mysteries than any other house. These include hardback and trade paperback editions. (Murder mysteries with lesbian crime-solvers have also become more plentiful, but this article will focus on the male of the species.)

To get a handle on what's out there, I checked A Different Light Bookstore on Castro Street, which carries the largest selection of gay-themed mysteries in town. The first author I looked for was Joseph Hansen. In the seventies, his pioneering novels, featuring the openly gay insurance claims investigator Dave Brandstetter, made for compelling reading.

In titles like *Fade Out*, *Death Claims*, and *Night Work*, Hansen created a Chanderlesque world, evoking the Southern California milieu from a gay perspective, using tough, lean prose. He developed intricate, suspenseful plots, and Brandstetter was a rugged, vulnerable, ethical, and most appealing protagonist. The bad news is that these novels are no longer in print. The good news is that Gay Sunshine Press has reissued Hansen's earliest, pre-Brandstetter novel, *Pretty Boy Dead*, which was published under different titles decades ago, but was given limited distribution and garnered little critical attention. But the book is now available in a handsome trade paperback edition. (Eventually, Hansen received acclaim from the mainstream press, including *The New Yorker*, for his Brandstetter series.)

Love for justice

St. Martin's author George Baxt takes credit for being the first mystery writer with a gay sleuth, New York policeman Pharaoh Love, who also is black. Love debuted in 1966's *A Queer Kind of Death*, which has been reissued by Alyson Classics. He continued bringing murderers to justice in the Big Apple with *A Queer Kind of Love*, published by St. Martin's/Stonewall Inn imprint. Baxt also pens an amusing

series of mysteries featuring celebrity sleuths. *The Tallulah Bankhead*, *Bette Davis*, *Mae West*, and *Fred Astaire and Ginger Rogers Murder Cases* are set decades ago. (The Bette Davis one takes place in London in the late 1930s, when the flamboyant diva sued Warner Brothers in a failed attempt to break the studio's standard suspension clause in her contract.) They feature the stars involved in murder and mayhem, and, while the protagonists are not necessarily gay, the novels appeal to a gay audience.

Alyson (a publisher specializing in books aimed at gay or gay-friendly readers) has also reissued mysteries by another pioneer, Nathan Aldyne. Set mainly in Boston, novels like *Slate*, *Cobalt* (which takes place in Provincetown), *Vermilion*, and *Canary* featured homosexual amateur sleuth Daniel Valentine and his best pal, the heterosexual Clarissa Lovelace. They provided a frank look at the New England gay scene in a witty and erotic manner, without forgetting that these were mysteries with a good puzzle for the alert reader to solve. ("Nathan Aldyne" was a pseudonym for collaborators Michael McDowell, who also wrote *Beetlejuice* and *The Nightmare Before Christmas*, and Dennis Schults, who died in 1989 from AIDS complications.)

Richard Stevenson has been writing mysteries featuring gay private detective Don Strachey since the 1980s. Also published by St. Martin's/Stonewall Inn, his highly acclaimed novels are set in Albany, New York, of all places. In *Third Man Out*, Strachey is involved in solving the killing of someone he didn't like, Queer Nation activist John Rutka, who has been outing high-ranking closeted gays in the New York State capital. *On the Other Hand*, *Death* deals with a lesbian couple who refuse to sell their home to a giant company, frustrating plans to build a megasize shopping mall. Other titles in this well-written series include *Death Trick*, *Strachey's Follies*, *Chain of Fools*, and *Ice Blues*.

Michael Nava's brilliant, dark novels featuring gay attorney Henry Rios are set in Southern California. Alyson Classics has reissued his Lambda Award-winning *Goldenboy*. More current titles, published by Bantam, are *The Little Death*, *Death of Friends*, *The Hidden Law*, and *How Town*. Nava's gritty style is reminiscent of Joseph Hansen, but uniquely his own. Rios is a wonderful protagonist: intelligent, compassionate, gallant, concerned with the more vulner-

able members of society. For those interested, Nava occasionally teaches mystery-writing at The Book Passage in Corte Madera, the Bay Area's finest general bookstore. He will be one of several writers conducting classes at their superb Mystery Writing Conference this July.

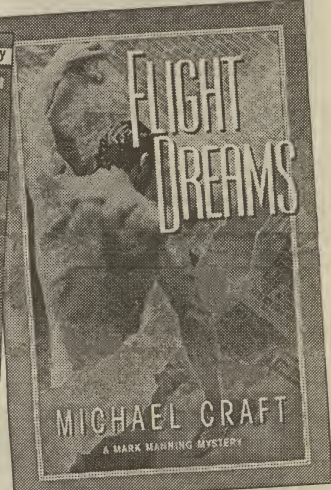
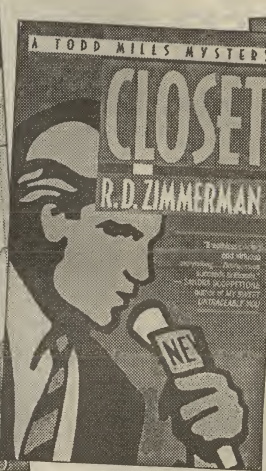
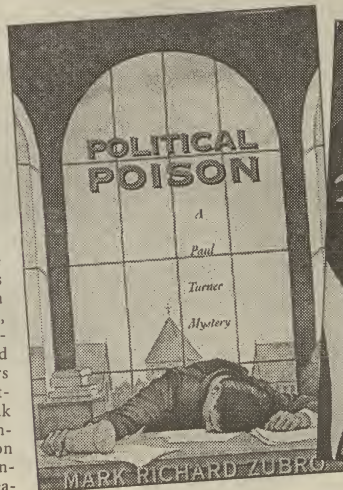
Another attorney involved in murder is Edward Phillips' Montreal-based Geoffrey Chadwick. His *Sunday's Child* won the 1987 Arthur Ellis Award for the Best Work of Fiction from the Crime

Writers of Canada. It, and the second Chadwick novel, *Buried on Sunday*, are available from St. Martin's/Stonewall Inn.

Rinse and set

For fans of more lighthearted mysteries, Grant Michaels has published (St. Martin's/Stonewall Inn) several titles featuring gay hairdresser/amateur sleuth Stan Kraychick. Set in Boston, these amusing if far-fetched stories hold the reader's attention be-

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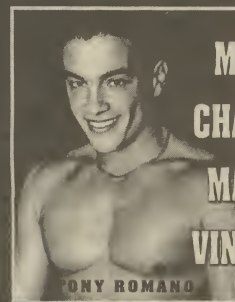
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Lee Lynch

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most familiar, that most nurtures us and meets our needs. For me, geography is often the source of a book or a story. That's what moves me to write.

The foreword to *Dusty's Queen of Hearts Diner* states that you "set out to write this book ... to acknowledge lesbian literary tradition." Yours is a distinct presence in the vanguard of lesbian writers of the late twentieth century; how would you define your role in lesbian literary tradition?

It's odd to think of myself in those terms. I see myself as a storyteller. When I was coming out, there wasn't much around me to reinforce my identity, so I cruised the libraries looking for myself in books. If I am part of a tradition, I am very honored to be. Lesbian writers like Radclyffe Hall, Valerie Taylor, Ann Bannon, Audre Lorde, Jane Rule, and Isabel Miller — I'm probably leaving out so many — made life livable. They thrilled me with how valid our lives are. I wasn't a despicable queer, I was a wonderful queer! They're the ones who wrote my life. I'd like to stand with them. ▼

OUT & ABOUT

Calendare

by Mark Mardon



Elijah on Mt. Tam by Joshua Smith

Art attack

Anyone attuned to subcultural trends knows San Francisco's bowels churn with creative types clumped together for self-expression. Sometimes, when conditions are right, when art and music coalesce into an earthy amalgam of color and sound, the result smells so sweet, you can imagine yourself traipsing through gardens rich with humus and fragrant with flowers.

Case in point: a flowering of young, spirited, and highly talented artists and musicians has sprouted lately in the Mission District. The denizens of this rarefied underground world will be poking their heads up this Saturday, January 30 at tiny BUILD Gallery on Guerrero Street. Check out this scene if you want a glimpse of alternative queer culture as it blossoms.

The art exhibit and music performance at BUILD is being put together by a gay couple recently relocated to the city from Hampshire College in Massachusetts: 25-year-old photographer Joshua Smith and his lover of seven years, the enormously gifted singer/songwriter Garrin Benfield.

Imagine a fledgling Andy Warhol and Lou Reed throwing a party, and you'll get an idea what to expect. On display will be Smith's psychedelic photo collages and mosaics, influenced by David Hockney's work, several featuring fractal images of Smith's attractive young friends.

Along with Smith's work, the BUILD exhibit will feature warped, slightly insane ink-and-watercolor cartoon figures by Michelle Dubin, mind-boggling Burning Man photographs by Todd Campbell, and beautiful-yet-practical hand-built pottery by Brian Matthews.

Serenading visitors will be Benfield with his haunting songs and deft guitar playing. Anyone who has heard Benfield knows he's an emerging force in the local music scene. His blend of funk, folk, rock, and bluegrass calls to mind the best of '60s music, from The Velvet Underground to the Doors to Jerry Garcia—thoroughly updated for the 21st Century with distinctive guitar riffs and gorgeously sung lyrics.

Benfield's close friend and musical colleague, singer/songwriter Tamar Krames, will join in filling BUILD with sweet sounds. The combination of their voices and guitar strains with Smith and companions' artwork will likely make the gallery a hot spot in the Mission this weekend. These folks create some really cool shit. ▼

Joshua Smith and Garrin Benfield's art and music happening takes place 6:30-10pm at BUILD Gallery, 483 Guerrero St. (btwn. 16th & 17th). Admission is free (but bring your checkbooks for the art).

Eg

848 Community Space

"Buddha's Delight," part one of a two-evening festival of Buddhist-inspired performance and visual art. Tonight's performers: poet Diane di Prima, poet Michael McClure, choreographer Leigh Evans, instrument builder and composer Peter Whitehead, poet Lisa Cullen, poet and essayist Ron Bluestein, and others. Curated by Hank Hyena, Thea Hillman, and Rene Baldocchi. \$7-\$10 sliding. 8pm. 848 Divisadero. Reservations: 643-8118 ext. 4.

ODC Theater

Muscle Memory in Concert, with original dance works by Megan Nicely, Linda Slavich, and Aimee Thomas-Goodrich. The pieces are inspired by "the rigors of the unforgiving corporate arena, the protocol of socializing, the enigma of intimacy, and the persistence of memory." 8pm Also on 1/30. 3153 17th St. (at Shotwell). 863-9834.

Dance Mission Theatre

Dance Brigade/Wicked Witch Productions present Queen of Sheba, a solo dance drama written, choreographed and performed by Krissy Keefer, Artistic Director of Dance Mission Theatre. Her piece explores pre-patriarchal myth, the female body, gender, contemporary life, and the female prophetic voice. \$12 advance; \$14 door. 8pm. Also on 1/30, 31 and 2/2 (showtimes vary). 3316 24th St. (near Mission). 522-8793.

Dancer's Group Studio Theater

Live music performances, two shows. First, at 8pm, Down River, the Mark Growden Sextet, and (from the London

cabaret scene) The Tiger Lillies. Then, at 10pm, Two Dimensions, The Mark Growden Sextet, and The Tiger Lillies. \$7. 3221 22nd St. (at Mission). 824-5044.

Revelation Gallery

Opening reception: "Looking into the Self," artwork by Sirron Norris, Philippe Jestin, and Craig La Rotonda. Free. 7-10pm. 1114 Harrison St. 551-1023.

Yerba Buena Center

Lamplighters Music Theatre presents George and Ira Gershwin's *Of Thee I Sing*, the hit musical of 1931. It mocks ineffective politicians with their empty campaign slogans, but also points a finger at the American populace willing to elect them. \$20-\$30. 8pm. Thru 2/7. Yerba Buena Center for the Arts, 700 Howard St. (at 3rd). Tix: 978-2787.

Victoria Theatre

The San Francisco Lyric Opera presents Verdi's *Otello*, directed by Loretta Janca. The opera is fully staged, sung in Italian with English super-titles. \$15 (\$12 seniors/students). 7:30pm. Also on 1/31

@ 2pm & 2/2 @ 7:30pm. 2961 16th St. 921-7410. Web: members.aol.com/sflyric

Theatre Rhinoceros

Continuing run: *10 Naked Men*, a play by Ronnie Larson (author of *Making Porn*), about capitalism and the Hollywood hustle. Set in the buy-and-sell world of Tinseltown, where actors, agents, hustlers, and whores all battle for love and the ultimate deal. Nudity reigns on stage. \$15-\$25. 8pm. Thru 2/14 (showtimes vary). 2926 16th St. Tix/info.: 861-5079.

New Conservatory Theatre Center

Continuing run: The Kinsey Sicks "drapapella" beauty shop quartet perform their "Greatest Hits," giving a new twist to their unmistakable harmonies, unforgettable comedy, and unspeakable fashion sense. \$20. 8pm. Thru 2/14. 25 Van Ness Ave. 861-8972.

New Conservatory Theatre Center

Continuing run: *The Lisbon Traviata*, a play by Terrence McNally, directed by Arturo Catricala. The plot veers from

high comedy to stark tragedy as the play follows the troubled course of a gay relationship, using an obsession with grand opera as a metaphor underscoring larger-than-life passions. Thru 3/6.

Clarion Music Center

World music featuring Chilean native Viviana Guzman, flautist, composer and dancer, who debuted at Carnegie Hall as a teenager. Her world

ers, awards, entertainment, raffle, and silent auction; 9:30pm dance marathon. 1625 Post St. (in San Francisco's Japantown). Info: phone 282-GAPA; email gapa@slip.net; surf www.slip.net/~gapa

Chinese Cultural Center

Chinese New Year walk: a comprehensive introduction to the history of this holiday, followed by a guided stroll through the bustling streets of Chinatown. \$20 adults; \$8

R&B vocalist Miss Kenya performs at "QY2thefuture" at El Rio. See Sunday.

beat/trance music connects classical with primal, spinning a unique gypsy sound. With Jayson Fann on percussion, Jonathan Wade on didjeridu & bass, and Richard Patterson on guitar. \$10. 8pm. 816 Sacramento St. 391-1317.

Club Townsend

Jito presents "Link," a premier gay dance party featuring special guest DJ Victor Calderone of New York City's Roxy and Miami's Liquid nightclubs. Calderone's mixes are admired not only by clubgoers, but by recording artists: He has worked with Orbital, Lisa Stansfield, Madonna, Gloria Estefan, Garbage, Bette Midler, and many others. \$15 advance; \$20 door. 9pm-4am. 177 Townsend St. (at 3rd St.). Tix at Body and Undercover, or phone (800) 494-TIXS. Info: 552-5900. Web: www.jito.com

Sat 30

Miyako Hotel

Gay Asian Pacific Alliance (GAPA) holds its 11th annual banquet and celebration, with the theme: "Marriage, Anyone?" \$48 members; \$58 non-members. 6pm no-host cocktails and art exhibition; 7pm dinner, keynote speak-

children under 12. Each Saturday thru 2/27. Begins 2pm at the Chinese Cultural Center, 750 Kearny St., Holiday Inn, 3rd floor. Reservations: 986-1822 (Tues.-Sat., 9am-5pm).

MCC

"Holy Fire," a woman's salon. The Rev. Penny Nixon will give a talk on the particularities of lesbian sexuality as sacred, and women will read sacred erotic poetry. Bring poetry to read. Free. 7pm. Metropolitan Community Church, 150 Eureka St. 865-2743.

MACT Citihiike

Men of All Colors Together take their monthly Citihiike, free for the fit and fit-aspiring. Depart 11am from Starbuck's in the Safeway shopping center at Church & Market. End up at Yerba Buena Gardens. Info: 675-0201 or email mactsfba@aol.com

848 Community Space

"Buddha's Delight," part two of a two-evening festival. Tonight: poet Alan Kaufman, shakuhachi master Philip Gelb, storyteller Claire Blotter, dancer/choreographer Erica Essner, poet Peter Marti, poet Joe Shakarchi, poet Marc Olmsted, yoga and meditation teacher Kathryn Guta, and author Ron Jones. \$7-\$10 sliding. 8pm. 848 Divisadero. Reservations: 643-8118 ext. 4.

Somar Gallery

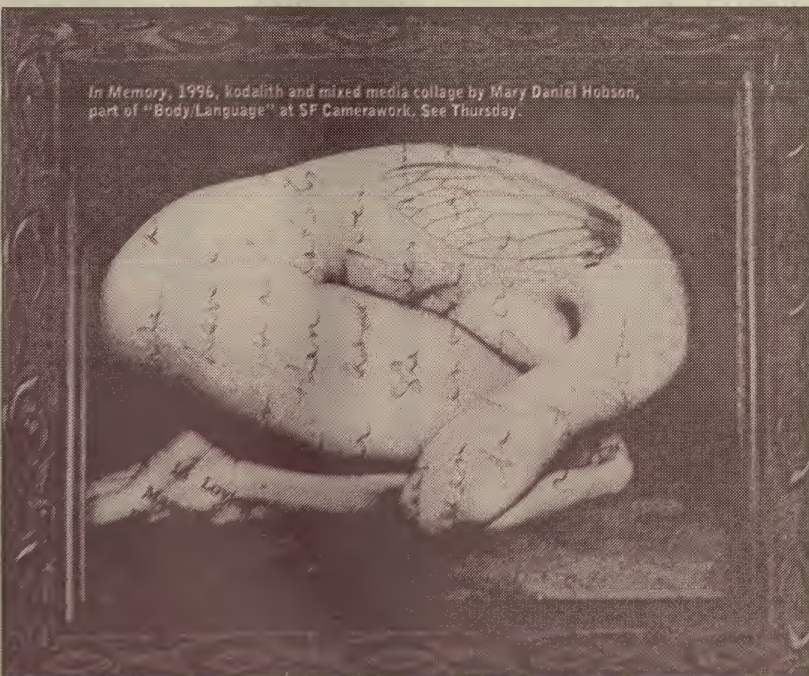
Opening reception: "Hidden Truths: Bloody Sunday 1972," a touring exhibit coinciding with the 27th anniversary of Bloody Sunday in Northern Ireland, when military and police forces opened fire on civil-rights marchers in Derry, killing 14. The exhibition, curated by Trisha Zipp, chronicles the events through the works of 18 photographers. Free (donations welcome). 4-6pm (Regular gallery hours: Tues.-Sat., 12-6pm). 934 Brannan St. (btwn. 8th & 9th). 552-2131.

Café DuNord

Dykebilly band The Kuntry K's open (at 9pm) for Hot Club of Cowtown (10pm) in an evening of live insurgent country music. \$7. 2170 Market St. 861-5016.

Victoria Theatre

San Francisco Lyric Opera presents *The Profane Baroque*, a concert of secular Baroque Cantatas by J.S. Bach and G.F. Handel (including Bach's Coffee Cantata). Featuring soprano Dvora Djorav, tenor Colby Roberts, and baritone Frank Daniels, with instrumental ensemble conducted by harpsichordist Ernest Fredric Knell. 8pm.



In Memory, 1996, kodalith and mixed media collage by Mary Daniel Hobson, part of "Body/Language" at SF Camerawork. See Thursday.

2961 16th St. Tix/info: 921-7410 or (650) 869-4899; also through BASS outlets or at the Theatre box office.

Dancer's Group Studio Theater

Live music performances, two shows. First, at 8pm, Two Dimensions, the Mark Growden Sextet, and The Tiger Lillies. Then, at 10pm, The Deke & Mark Show, The Mark Growden Sextet, and The Tiger Lillies. \$7. \$22.1 22nd St. (at Mission). 824-5044.

Syn

El Rio

"QY2thefuture," a night of poetry, kick-ass performances, bands, surprise guest stars, and a hot DJ spinning beats, all benefitting the Queer Youth Training Collaborative's job training programs and emergency services for queer youth in the Bay Area. Featuring DJ Edaj (of Club Red and Backstreet) along with El Rio's deejays spinning a mix of hip hop and world music, plus Club Q dancer Dessandra Ward, poet/artist Dawn Rudd, R&B vocalist Miss Kenya, Shawna Virago (of Poetry Thug fame), and Oscar Trujillo of Equa Ballet. \$10. 7pm-midnight. 3158 Mission St. (near Cesar Chavez). 357-1307.

Treasure Island

Rise early for the Treasure Island Flea Market, open to the public each Sunday beginning at 6am. Find antiques, collectibles, produce, flowers, and other goods. Open rain or shine (held outdoors unless it rains). Free. Access by public transportation or car (parking fee is \$5). Info: 255-1923.

Venue 9

"Sweet Parody," a solo cabaret revue starring Tom Orr, creator of "Dirty Little Showtunes!" Orr takes classic Broadway songs and brazenly reclaims them for the queer community. \$12 (\$10 students/seniors). 8pm. Also on 2/1. 252 9th St. (btwn. Howard & Folsom). 289-2000.

AWD Studio

Blue Moon Ceremony, open to all (but space is limited). The second full moon in one month comes tonight. This rare "blue moon" holds powerful astrological significance. Join in "a ritual of water, night, release, focus, and intent" in a safe circle for self-expression and exploration. Doors open 9pm; ceremony begins 9:30pm. 285 Shipley (btwn. Folsom & Harrison at 6th). Reservations: 777-2AWD.

SF Hiking Club

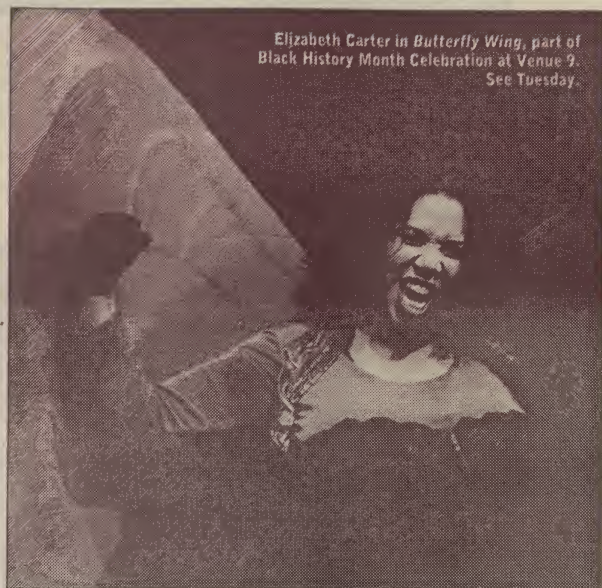
Join other outdoor & city lovers for a hike across the city, passing beautiful Victorian homes, traversing lovely city parks and the Presidio, and ending beneath the Golden Gate Bridge. It's a moderate 7-mile hike with a 950-foot elevation gain. Meet 10am at Harvey Milk Plaza, Castro & Market. Club info: 487-6410.

St. Francis Church

Parents and Friends of Lesbians and Gays (PFLAG) holds its monthly support group 2-3pm, followed by a presentation by Saralie Pennington, community activist and counselor from New Leaf, who will describe her agency's services as a full-service outpatient mental health clinic serving a largely gay and lesbian clientele. Free. 152 Church St. (near Market). Info: 921-8850.

CW Saloon

Johnny Rotten birthday party. Tonight that old bastard and



Elizabeth Carter in *Butterfly Wing*, part of Black History Month Celebration at Venue 9. See Tuesday.

provocateur John Lydon (aka Johnny Rotten) is 43, and Ballroom Blitz DJs Shindog & Damon will celebrate the prince of punk by playing lots of Sex Pistols and Public Image Ltd. Punk prizes awarded to best punk outfit & hairdo. \$4 cover till 10pm; \$6 after. 21+w/ID. 911 Folsom (near 5th). 339-8350.

Mon

UC Theatre, Berkeley

Jean-Luc Godard Film Festival (Mondays thru 3/1). Tonight: *Every Man For Himself* (5:45pm & 9:15pm) and *For Ever Mozart* (7:30pm). \$6.50 (\$4.50 seniors, children, physically challenged). 2036 University Ave., Berkeley. Info: (510) 843-FILM.

Tue

Harvey Milk Institute

Class begins: "Queer Talmud," taught by Rabbi Jane Rachel Litman of Congregation Sha'ar Zahav. Students will investigate queer issues in the Talmud, the Jewish book of Torah commentary. Meets alternate tuesdays, noon-1pm. \$10 fee per session. Info: Renée Bauer at Congregation Sha'ar Zahav, 861-6932. To learn about other upcoming HMI classes, call 552-7200 or surf www.gayglobal.com/harveyinstitute/.

Piaf's

"The Importance of Being Honest," featuring Paul Hull, one of Britain's leading cabaret performers, in an evening of songs by Porter, Kern, Coward, Hamlish, Fields, Sondheim and others. With Barry Lloyd on piano. \$45+ dinner/show. \$20 show only. 9:30pm (10pm Fri. & Sat.). Thru 2/6. 864-3700.

Venue 9

Black History Month Celebration starts tonight, with subsequent programs on Mondays and Tuesdays throughout February. Tonight: Carolyn King's witty insider's look at inner-city social services; *Mama's Favorite*, a one act play based on an Alice Walker short story, adapted and directed by Norman Gee; and Elizabeth Carter in *Butterfly Wing*, a quest for personal mythology. Presented by Oakland Public Theater. \$6-\$10 sliding. 8pm. 252 Ninth St. (btwn. Folsom & Howard). 626-2169.

A Different Light

A *Gathering of the Tribes* poetry reading and open mic. Sponsored by the New York-based literary journal of the same name. With readings by local contributors. Free. 7:30pm. 489 Castro St. 431-0891.

Noh Space

Theatre of Yugen presents "Music at Large" with Lewis Jordan on alto sax (and reciting poetry), Dhyani Dharma Mas on guitar, and Akinyele Sadiq on percussion. \$10-\$12. 8pm. 2840 Mariposa St. at Project Artaud. Info/tix: 621-7978.

Theatre on the Square

Brassy, irreverent pop culture icon Sandra Bernhard (who played Nancy on Roseanne) stages her one-woman show, "I'm Still Here... Damn It!" She deconstructs fashion, celebrities, and all things hip. \$35 (prices range up to \$50 other nights). Thru 2/28. 8pm (8:30pm Fri. & Sat.). 459 Post St. Tix: 433-9500 or BASS outlets.

Wed

Intersection for the Arts

Preview: stories from Denis Johnson's collection, *Jesus' Son: Emergency & Dundun*, directed by Sean San José, with Omar Metwally, Hansford Prince, John Robb, Patricia Silver, and Michael Torres. About a man whose chemical dependencies have led him to a life of petty crime, cruelty, betrayal, and various kinds of loss. Presented by Campo Santo, Word for Word, and Intersection for the Arts. \$9-\$14 sliding (Thursdays are "pay what you can" days). 8pm. Thru 2/28. 446 Valencia St. (near 16th). Tix: 626-3311.

A Different Light

Deborah Bright reads from *The Passionate Camera*. Free. 7:30pm. 489 Castro St. 431-0891.

Thu

City Lights

Justin Chin reads from his new book *Mongrel*, an exploration and distillation of the experiences and imagination of a gay Asian-American whose sensibilities were formed by the maelstrom of '80s pop culture. Free. 7pm. City Lights Bookstore, 261 Columbus Ave.

SF Camerawork

Art opening: "Body/Language," an exhibit exploring the complicated intersection between mind and body. Curated by Alicia Miller. Free. 12-5pm Thru 3/20. 115 Natoma St. 764-1001. Note: the artists' reception takes place tomorrow (Friday, Feb. 5) from 5:30pm to 8pm.

Minna St. Gallery

Opening reception: Pop artist Andre Miripolsky displays some 120 oil and acrylic paintings, prints, and sculptural works, and unveils his limited edition "Captain America" motor-canvas ElectroBike series. Miripolsky's colorful works have enlivened a variety of unique places, including alongside Highway 101 near 8th St. on a giant day-glow Absolut Miripolsky billboard. Free. 6-10pm. 974-1719.

Patricia Sweetow Gallery

Opening reception: photographs by Chris Komater, Ken Gonzales-Day, Malzie Gilbert, and Judi Russell. Komater's color saturated representations of male desire are eye candy for the gay soul. Free. 5:30-7:30pm. 49 Geary St., 4th floor. 788-5126.

Shelton Theatre

Inquiline Theatre Company presents *Burn This*, a play by Lanford Wilson, directed by Brian Erlich, featuring Oscar Bucher, Shane Kramer, David Scamardo and Rebecca Stow. \$15. 8pm. Thru 2/27. 533 Sutter St. (at Powell). Reservations: 289-2260 or TIX Union Square.

The Writing Salon

Class begins: "Writing Erotica" (for women only), a five-week course led by Marcy Sheiner. \$150 fee. Class meets every other week. 7-9:30pm. San Francisco location (Bernal Heights). Info: 642-9793.

WANNA SUBMIT?

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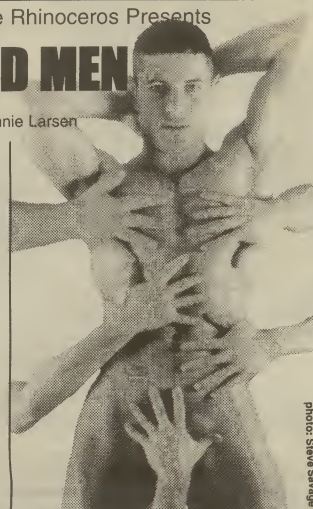


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IMAGE LEATHER

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BAY AREA REPORTER

Titans triumph in South Bay

by Mister Marcus

Members of the Santa Clara County leather community celebrated their own last weekend with their "Clash of the Titans" leather weekend, a three-day period of both funny and serious business, the highlight being the selection of Mr. and Ms. Santa Clara Co. Leather 1999. The weekend started on Friday night at the Gas Lighter Theater in Campbell with a Circus Maximus costume party where the contestants were introduced and frivolity ensued.

On Saturday morning the contestants, Laurie Aguinaga, Doug Harrison, Richard "WoofDaddy" Lundblad, Bob Price, and Chuck Putvin, assembled at the Billy De Frank Center for interviews. It was a pleasure to join the judging panel, headed by Ann Soucy, and the star-studded lineup included Gabrielle Antolovich (IMSL '90), Megan DeJarlais, the current IMsL, the current Intl. Ms. Deaf Leather Susan Gonzalez, and Intl. Mr. Deaf Leather 1996 Daniel Sonnenfeld.

While the interviews were in progress, a horde of people came to shop at the leather mart and attend workshops all afternoon. Later that night, a sold-out house witnessed the contest itself at the Gas Lighter Theater.

The South Bay people always manage to inject a certain amount of levity into their proceedings,



Mr. Santa Clara Co. Leather Bob Price and Ms. Santa Clara Co. Leather Laurie Aguinaga won their titles last Saturday night at the Gas Lighter Theater in Campbell.

and the opening production number this year was a Romanesque spoof with the contestants participating. Then Miranda von Stockhausen and Kevin Roche manned the microphones for a fast-moving show that included a fashion segment of elegant shoes by Pierre Silber, featuring three sexy models and very esoteric fashions. There were a silent auction and raffles as well, all interspersed between the judging segments of speeches, fantasies, and "erotic" images (i.e., jock-revealing wear).

The outgoing titleholders, Zan I Am and Billy Raab, were especially poignant in their farewell speeches. This part of every leather competition is especially endearing, as the outgoing incumbents give their thanks to their friends and their communities for the support they received during their year with the title. Zan and Billy both received standing ovations for their sensitive observations, and for thanking their communities for all the love they felt.

The moment of truth arrived several minutes before midnight, and Tallymaster Steve Crane

brought the envelopes to the stage. It was a sterling evening in the South Bay, and everyone seemed satisfied with the final results. Laurie Aguinaga was obliged to get 75-percent of the possible scores to win the title, and she easily scored high enough to win. At this news, there was much whooping and hollering. In the male title category, Doug Harrison (also a bare-chest-calendar man) took the first-runner-up spot, and the new Mr. Santa Clara County Leather is (trumpets sound) Robert Price. Laurie will compete at IMsL in July, and Robert will compete at IML in May.

Earlier in the week, on Thursday, January 21, eight hopefuls (Tony Amato, Carl Battles, Todd Bauer, Robert Gammel, Lee Snider, Ron Thompson, Rocky Wood and Randy Wright) gathered for the judges Lenny Broberg, Queen Cougar and Frank Parker in a quest of the Mr. February 2000 spot on the Millennium Bare Chest Calendar.

There was much carrying on and outrageousness as the contestants were put through their paces. After much craziness, laughs and raunchy dialog, the winner of the February 2000 spot was Todd Bauer. The runner-up was Rocky Wood. Mr. March 2000 will be chosen next Thursday, February 4 with *Drummer* magazine editor/publisher Robert Davolt, Keith Truitt and *Frontiers* editor Bruce Kolivas.

Dish of the day

The GDI's celebrated their 25th anniversary as a club last Saturday night at the Somar Gallery in the South of Market area, with hordes of people there to help them celebrate their longevity. A lavish buffet by Dennis Tyler was the talk of the town, and bike-club members and friends of the clubs all raved about the event. They say Pushy Phyllis was on her best behavior all night, until later at the Lone Star Saloon.

Just in time for Valentine gift
 next page ►

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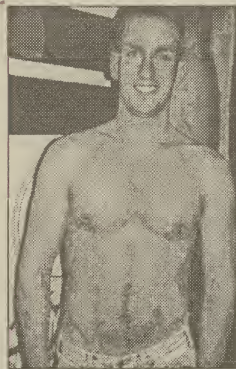
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Todd Bauer won out over seven others to Become Mr. February 2000 on the Bare Chest Calendar last Thursday, Jan. 21. March 2000 will be chosen on Thursday Feb. 4 at the Powerhouse.

Solid gold

by Sweet Lips

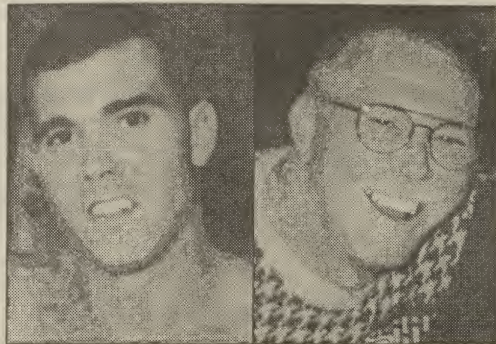
The New Gold Room re-opens on Tuesday, February 2, with a new decor and the same old staff. Groundhog Day (the 2nd) is also the birthday of Dick Cook. He and Dolly Dale will be celebrating down South in Cullman, Alabama. Happy birthday, Cookie!

Gerry Olsen, the genial General Manager of the Lone Star Saloon, is in New Orleans for a much-needed vacation.

Friday, Feb. 5 at 9 p.m., Aunt Charlie's Bar on Turk St. will be the site of Bill Abraham's coming out in full drag, so join Bill and his wife Marie. You may have seen him at the Railway Express or the P.S., but you need to see the new him to believe him.

The popular and still handsome "Heidi" is back in town and doing shifts at Daddy's Bar on Castro. Minus the pigtails, you may presume.

Sunday, Jan. 31 from 9 a.m. until Noon at the 1100 Club (Polk & Post), Mark Campanella and Yours Truly will be hosting a Pre-Super Bowl Party with a special on Budweiser draft beer, so come down and join the festivities. (The 1100 Club, by the way, is now open daily, 6 a.m. to 2



Dolly Dale at 22, and somewhat later.

a.m. Danny Marsh, aka Mitzi, is on the plank Mon.-Wed., 6 a.m.-Noon; Yours Truly "mans" the bar Thurs.-Sun., 6 a.m.-Noon.)

Crown races

Coronation update: the applicants' review board for Emperor and Empress is at 4 p.m., Jan. 30 at Marlena's; and the Gala Candidates Presentation is that evening, with a bus trip starting at the Giraffe from 8 p.m.-9 p.m., and from thence onward to: the New Gold Room, Diva's, Daddy's in the Castro, the

ers of the Gauntlet II leather bar in Los Angeles. Of course, Bob Linsley will head up the crew.

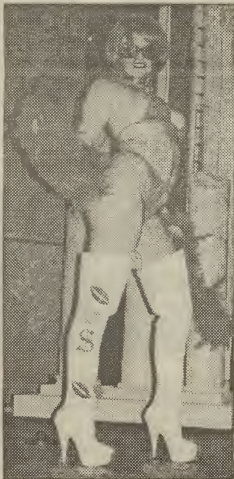
As the only honorary member of the Men of Discipline, it is my exclusive pleasure to announce that the Men of Discipline-San Francisco is now a reality. At their meeting on November 27, the MOD-SF declared themselves an independent, autonomous fraternity, and elected Stafford Hemmer their Colonel, Demetri Moshoyannis their Lt. Col., and Eddie Whitehurst their major. The new fraternity will be totally independent from the MOD-DC. It started up on January 20. The Loading Dock will be their home base for Uniform Night (second Saturday of every month) and Recruit nights.

The new recruits are Ted Downer, Gill Sperlein, and Chris Leptak, and associated members are Mike "Zeke" Dennis and Jim Ross of San Diego. Their first Uniform Night will be at the Loading Dock on Saturday, February 13. Check out San Francisco's newest fraternal organization. ▼

Edge, Harvey's, and finally Marlena's. This is your chance to meet the people running for the title.

Election day is Saturday, February 20, from 9:30 a.m. to 7:30 p.m. You must have a valid I.D. to vote. Polling places will be announced later. I'll have a list of parties for the candidates in my next column.

Watch for the Dance Benefit Masquerade 1st Annual San Francisco Mardi Gras benefiting the Stop AIDS Project, coming up on Fat Tuesday, Feb. 16, 8 p.m.-Midnight at 1015 Folsom. Tickets are \$20, and are available at (415) 575-0150 x260. Tell 'em Honorary Chair Committee member Sweet Lips sent you. ▼



Just one of the luscious ladies who modeled esoteric footwear at the Mr./Ms. Santa Clara Co. Leather Contest last Saturday, Jan. 23.

Mister Marcus

◀ page 44

giving: at Auto Erotica (4077 18th St.), direct from White House Cigar Co., that hot new novelty item, The Monica, a cigar-shaped electric vibrating rubber dildo. It's only \$24.95, so why not buy one to keep your husband off the streets while you're out of town on business? They say this item is "Bill's Choice". Oh, I see!

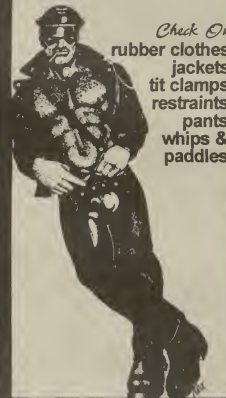
If you see that cute Edge Bar owner Eric Weinman walking around town looking smug, it's because of the final tally of fundraising efforts in his bar during 1998 amounted to a grand total of \$13,332, all to be donated to the AEF, ABC, and Family Link via the basket contests, anniversary, their Christmas party, and the Mr. Edge Leather contest. Great going and thanks for your support of the Edge benefits!

Yes, it's true: The San Diego Eagle bar has been sold, and the new owners are the former own-

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EVENTURES IN LEATHER

Saturday, January 30

Mr. Seattle Leather contest at Neighbours in Seattle, beginning at 1900. Come and see Billy Lane pass the sash.

Wednesday, February 3

Leathermen's Discussion Group, 1930 hours, at Club Eros. The subject: Leather and the Police. Guest speaker will be Officer Lenny Broberg. It's free.

Thursday, February 4

Mr. March 2000 will be chosen tonight for the Millennium Bare Chest Calendar, beginning at 2130 at the Powerhouse. Win \$100, fame, passes to Blow Buddies and Leather Buddies, tank tops, and a 1999 BC calendar.

Big Basket contest at the Edge, around 2100. See the big baskets. Hear the old bag. Laugh with Danny Williams. Become a "hung" star!

Free HIV testing, 2030 to 2230, upstairs at 933 Harrison. Call 863-HEAD.

Friday, February 5

Boot Night at the Loading Dock, by Stompers Boots. Action begins around 2100, with boot blacking by "Driller".

Mr. Los Angeles Leather contest weekend at the Faultline (4216 Melrose @ Vermont). Contest is Saturday night. Tell Shawn I sent you.

Saturday, February 6

The Cal Eagles celebrate their 15th anniversary tonight at Jerry's Dance Bar (Pier 50), with admission by invitation or club overlay only. It promises to be a blast!

Tuesday, February 9

MaST social gathering upstairs at the Lone Star Saloon, at 1930, with the subject: Rituals - A connection between Master & slave.

Wednesday, February 10

Wet Wednesday at 933 Harrison. You know the rules and the routine. Flow freely. Latex welcome. Call 863-HEAD.

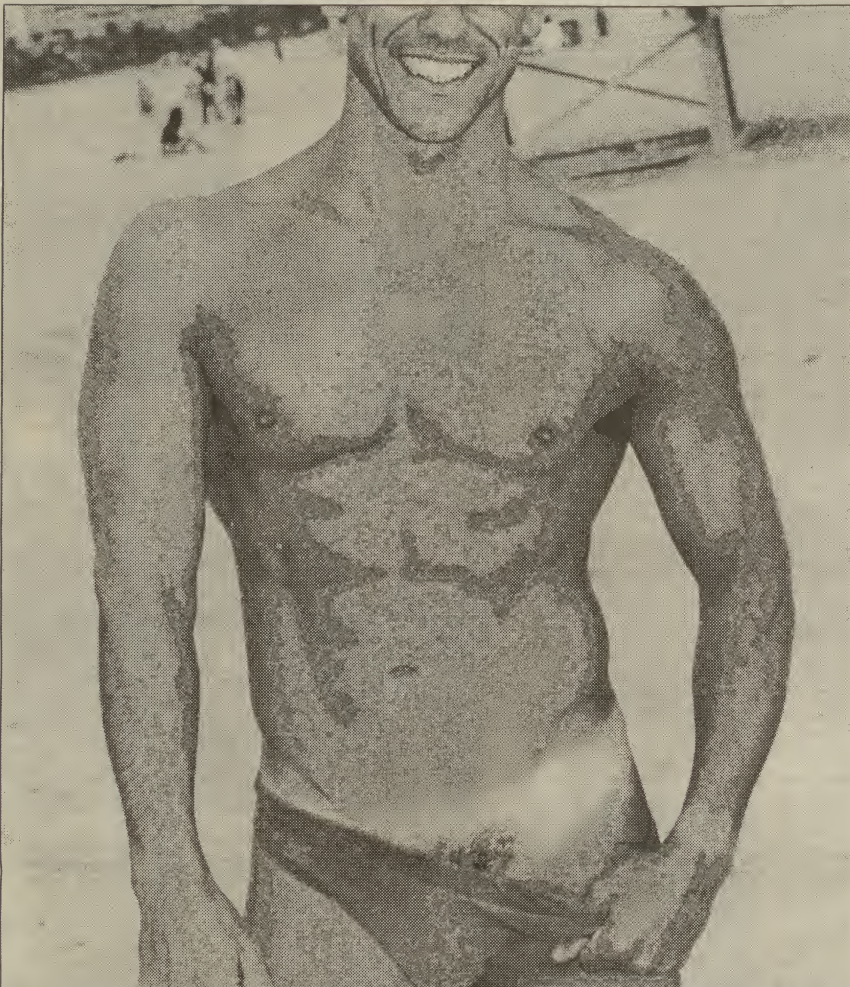
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PARTING GLANCES

New Years Eve @ Berkeley
At the baths, I was in room 206, you and I had great sex twice. You live Hayes & Scott, me Hayes & Laguna - Love to get together again! ☎ 5800

Randy? Fed-Ex
Met on Muni New Years Eve Morning. Should have gave you my number. Coffee? Drink? Call me! ☎ 5801

Vietnamese Restaurant Dec 29
18th & Harrison. You were as cute as your blue shirt. You: with 3 friends. Me: Shirt & tie. My friend thought you were cruising me. Am I that lucky? ☎ 5802

Pigboy Ben
You snorted and oinked and got me off at the Powerhouse. I gave you my card. Are you ready for the game I want to play? ☎ 5803

Stunning Blade Boy on 9th St.
12.29.98 @4pm. btwn Harrison/Howard. You: Greenie sweats, buzzed head/shadowed, hypnotic eyes/smile. Me: buzzed & glasses, with friend. I had to stare! Let's meet. Christopher. ☎ 5804

Universe 12-2
You came up squeezed my left tit. Then some pip squeak decided I was his next dance partner. When I freed myself, you were gone. You're adorable. Please call. ☎ 5805

Fabiano Vincent
I want to learn how to make Rawlo-ll's. Robert Craig. ☎ 5902

Dennis City Entertainment Sun
You sucked my dick thru the hole, we kissed and you came over. We kissed alot and I ate and fucked your sweet hole. More? Again? Naked. ☎ 5900

David Met John Folsom St 1/10
You are so sexy and taste delicious. let's hang out somewhere more romantic. You, 14th St. Me Noe Valley. ☎ 5901

Steamworks Locker Room
Thurs 1/7 9pm. You: Concord guy, glasses, 5'9", 150, moustache, friendly. Me: Ran to cab to Lake Merritt. Regret not introducing myself. Please call. ☎ 5903

Peets Coffee Teus Jan 12
7:00am - You-red hair, construction boots; Me - short brown hair, glasses. We smiled a few times. I drove off in red Explorer. ☎ 6000

SEEKING RELATIONSHIP

Big Brother Where Are You?
Stud of an African American male 5'5", 26, 150lbs, Into sterolab and Hendrix, seeks dominant, versatile kind partner for LTR. I'm HIV-, fit, masculine, handsome and hip. You be too! ☎ 5806

New Year New Start
Good looking, GWM, 34, 5'9", blond/blue, shaved head, goatee, athletic build, creative, masculine, HIV-. Into movies, partnership, dinners, sex, cycling and travel. Seeking similar GWM 30s for dating, possible LTR. ☎ 5807

GWM Tattooed Buzzcut
Comics/action figure collecting, versatile kisser. 5'8" 180lb. ISO blue collar/skater/alternative? 25-40 H/W proportionate! White/Latino n/smoker into hiking, camping, basketball, football, dinner, movies, coffee. LTR. ☎ 5808

Not Top or Bottom 37 looks 27
Limitations bore me. Only you and I know the endless possibilities. I'm 5'7", 145lbs, built for strength & stamina. Bring your imagination. We are HIV+. Hurry fate awaits! S 5809

Submissive WM 37
Need dad or master figure to train me or take me into fold. No experience. Like BD, WS,CBT, ropes. ☎ 5810

More Than sex More Than Once
If hugs & kisses are more important than just sex, let's talk. Me: Attraction, topman, GWM, 48, 6'5", 250, stocky, brown hair/moustache, hairy chest & stomach. You: attrac (GM) white, asian, latin, slim 21-35. Good kisser a +. ☎ 5811

ISO Very Intelligent, GM 30-38
GWM, 34, ISO smart, sincere GM, any race (asian a +) for friendship, dating, hopefully more. Not into bars/smoking/drugs. Take a chance! ☎ 5812

Seeking A Hot Adventure Man
Hot jock boys, hello. My name is JB. I am 6'2", 225, blond blue. Hot a adventure man. If your a hair bear. Like I am. Do me! ☎ 5814

Wanted Masc. Cross-Dresser
GWM-semi retired, prof. seeks young masc., athletic, discreet male cross dresser. ☎ 5818

GWM HIV+ 27yo 5'5" 125#
Swimmers build, blond buzzcut. Cute bookish art student, seeks intelligent, creative, versatile guy 25-35, who's HIV+ (or not) & wants to have fun! ☎ 5815

Looking for LTR.....
GLM 24, 5'2", 130#, black hair, brown eyes, music lover, art touched. You, serious, independent, and be ready for a relationship. ☎ 5813

Brown Man Seeks Friends
42 6'1" 170lbs HIV- beard moustache. I enjoy music, massage, and gardening. I live in cabin in Ukiah, vegetarian, on spiritual path. Not looking for sex buddy. N/S, N/D, N/A. ☎ 5817

Man Of Substance
Looking to meet quality guys over 21. I'm Latino 27, 5'7", 165, stocky, muscular, intelligent, very busy grad student. Must like travel and movies. ☎ 5819

Hot Horny Regular Guy
Cute HIV- WM 38 6' 190lbs. Many attributes, seeks attractive masculine WM buddy, 18-35, for hot oral action, maybe more. LTR? It could happen. ☎ 5820

Considerate Sensitive Loyal
Good-looking romantic, versatile, 5'6", 130lbs, brn/blu, 46yr GWM seeks passionate Pacific Islander/Asian 25-35. For good times, movies, dining, arts, music, dating in SF. ☎ 5821

Mulatto Guy
Sexy intelligent, educated, creative, goodlooking, seeks the right guys for friendship, fun, or just good times. ☎ 5914

Attractive Latino
Goodlooking Latino 23yo, dark hair, brown eyes, goatee, professional, 150#, 5'7". Looking for GWM 26-39yo for friendship or more. I like to go to movies, travel, hiking, tennis. Call me. ☎ 5904

Are You Ready?
I finally am - to get down to business & meet another guy, who's tired of empty beds and lonely nights and also ready to work on getting to know each other! ☎ 5905

GWM European Speak Engl/Frnch
HIV-, N/S, N/D, uncult, I am 50+-. You wouldn't guess. I wear glasses, am 5'11", 163lbs, 32" waist. ISO Bk or Latino who loves kissing & cuddling for safe sex. S 5906

Together Into 2000 with Quality
Man, above avg. looks, loving soul & nurturer. Italian, Br/Br, curly, 5'10", 170#, fit, hairy, sexy, dominant, \$ stable, passionate about life, love, nature. Ready to settle w/HIV+ soulmate. Desire 30s-40s, stable, ready to commit. Will call back. ☎ 5907

Blue Collar German Seeks LTR
With WM or Middle Eastern bottom. Me: 50, uncult, 5'9", 34" w, Br/br, 200#, stache, accent, Homy, non-aggressive top. You: Tall, big butt, not chubby, 38-55. ☎ 5908

Seeking Uncut Man
GWM seeks relationship with loving and affectionate uncut GM who enjoys oliving and receiving handjobs. I'm 52, 5'8, 175#, brn/bl, beard, HIV-. ☎ 6010

Bottom Daddy/Big Brother
GWM, 40, 6', 165lbs, poz, Ital/Germ, Br/Hzl, goatee seeks lean GWM anal top snuggle buddy. 18-39. Dark hair a +. ☎ 5909

Positive In Every Way
HIV+, fun loving, grounded GBM seeks older GWM for fun, sharing and exploring all things that life has to offer. U.B. btwn 40-50. Serious only. ☎ 5910

GWM Seeks Latino
GWM, 40s, 5'7", 150lbs, bl/bl, goodlooking, sexy, HIV+, healthy, in-shape, professional, masculine seeks Latino for dating possible LTR. ☎ 5911

Mr. Wonderful
Handsome 29 5'8" 180 Black hair hazel eyes tone body, movies, dinners, walks, are a must looking for guys 25-40 tone body's and their act together, Latins A+. ☎ 5912

Love Dominant Tops
GWM, 6' 165, seeks men any age + size for long time fucking. You can plow me anytime your horny. Yours for pleasure. I'm a phone call away. ☎ 5913

Hairy Stud
Me: hairy, handsome, 38, 5'9", 160#, goatee, buzzcut, muscular, total top, big dick, HIV+. You: under 45, attractive, healthy, bottom, eager to please aggressive top. ISO good sex, romance, affection. ☎ 5915

Virtually Normal
GWM Graduate of Yale. Not into bars. Seeking LTR. Young 38. Acts very straight. No kink, NS, ND. Please be disease-free. Be at least 6ft tall, please call. ☎ 5915

Is My Love Life Over?
Very attractive 42yo muscular caucasian male. I'm honest, sensitive, dependable & very loving. Seeking a smooth music, hairless Asian. Pis be honest, and not superficial. SF & E. Bay. ☎ 5917

Are we Missing One Another?
32 WM seeks self-sufficient, focused life-partner. Me: spiritual; highly-motivated; extremely liberal; hiker; thinker; very independent; blonde; masculine; boyish; easy-going. All answered though Asian/Pacific Island born and under 40yo preferred. ☎ 5918

Romantic Dreamy Passionate GWM
5'11", 173, masculine, fit, 35, br/br, clean-cut, seeking "My Asian Prince". He should be fun, athletic, sincere, romantic, and down to earth. I know he's out there... For LTR. ☎ 6001

Faster Than The Speeding Light
Hoping to meet an extraordinary romantic, monogamous GWM 30-40s. Me: White/Eurospanish, 25, smooth, student, handsome 32" w, 44" c. You: In-shape, handsome, successful, genuine, and funny. ☎ 6002

Financially Secure Male Wanted
I'm good looking, educated, sexy, creative, and just looking for the right person for a great relationship. ☎ 6003

RU Out There
Seeking down to earth handsome GBM 30-45 to enjoy sex, intelligent, honest, HIV+ 34 Ozzie. ☎ 6012

Asian Man Seeks Friendship
GAM, 25, 5'6, 135#, new to SF for studying. enjoy movies, music & travel. Need friends! You: GWM 22-39, same interests. NS, ND. Take a chance! Let's talk & meet!! ☎ 6004

Higher Power & Kinky
38 HIVpoz, GHM, bottom, versatile, FF, WS, toys. Spiritually connected to higher power. Sex pig, romantic. Imperfect, loving, ISO possible LTR. ☎ 6005

HIV- Police Fire Military Men
Trim, under 50, 7" wanted for oral service no reciprocation necessary. I am a shy GWM in my 50s, 5'10", 150#, dark brown hair. Enjoy classical music, computers, outdoors. ☎ 6006

Married or Divorced J/O Buddy
Black 52, 5'9, 170, seeks white 48-75, 175-230lbs, HIV-, for oral or Jo sex regular in Oakland, within downtown or Lake Merritt Area. ☎ 6007

Goodlooking Latino
I'm single, 27, 5'7, 165lbs, muscular, stocky, w/a good sense of humour and now available. I'm seeking Latins or Whites over 21 for friendship or more. ☎ 6008

RU HIV+ 35+ Concord Top?
HIV+ Pittsburg bottom, 36, blue/brown, 185, 6ft, smoker seeks suburb loving boyfriend - drive-in movies, fleamarkets, backyard Bar-B-Q, home improvement projects etc. ☎ 6009

Passionate Anal Sex?
6'2, husky, blond bottom seeks warm, healthy, horny top for good sex. I'm 32yo, cute, clean, HIV-. I like sucking, but love getting it doggy-style. Your looks are unimportant. Be sincere & hung. ☎ 6011

My Religion: Live Thru Love
Intelligent introspective cleancut slim professional, 44yo, seeks similar <55yo with a well endowed heart/mind to explore a deep and multifaceted relationship with another. ☎ 5916

Tall Dark Handsome Loving Hunk
Accomplished GWM seeks passionate LTR. I'm 6'2" 190# 42, very muscular, goated Italian. Fun sincere exclusive family oriented healthy as a horse HIV+ non-progressor, puppy love to leather, sexually charged for relationship. Seeks similar 35-45yo professional, GWM who's grounded, secure, relationship experienced and committed to what makes it work. A man to look me in the heart, so we can die for each others bodies and live for each others souls. Facial hair, body builder A+. Good credentials and character a must. Serious only, please call. ☎ 6013

GWM ISO Soul Mate
Attr GWM nice guy iso soul mate. I'm a young lkg 42, 5'11, 165, drk-brn, stache/goatee, nonsmoker, and HIV+. I'm well educated, politically liberal, and financially secure. I enjoy working out, travel, football, leather, chatting on the internet, and all types of music. I seek a man who is masculine, honest, playful yet emotionally mature, unafraid of commitment, financially stable, and attr. ☎ 6014

SEEKING ADVENTURE

Free Erotic Massage
Let my hands and mouth engulf your total body. Enjoy well built masculine guys 18-40 for good oral fun. Also into and hosting intimate group hot tub parties. ☎ 5822

GW Daddy Seeks Submissive son
21-25yrs old for hot sexual encounters and fantasy. Prefer white or hispanic only. ☎ 6027

Dr. Daddy
Needs younger men to play with, ex-amine and provide good medicine. Massage included. Be in-shape like I am. Very private, 43, way into fun, especially y school boys. ☎ 5823

Asian & Latin Guys Read This
Do you need to kick back and get sucked off tonight? Call now. Same day or night call backs. ☎ 5824

Recycled Beer
Thirsty individual seeking Asian, Latin and other ethnic men with powerful hose. ☎ 5825

Cockworshippers Wanted:
Dick bicked high priest of priapan cult seeks devotees for hot, intense face-fucking sessions. Enthusiasm essential. ☎ 5826

Sex Buddy Needed
Bl WPM late 40s 5'9" 185 hung 8+" clean-cut br/br, HIV- European Christian (Asian, Latin, foreign a+) 18-45 for safe, discreet, regular oral, J/O, w/porn, versatile, friendship, LTR, possible, SF. ☎ 5827

Black Studs Inquire Within
Italian bottom stud, 45, 6', 200#, mst, S/P buzzcut, looking to spend time between your legs. Castro location, Fri-sat 12-5am. ☎ 5828

GWM Seeks GBM for Breeding
Mer: 5'8", 150, very hairy, stache. You: Taller than me and well endowed. I need you to fuck me and feed me regularly. ☎ 5829

Bondage
I am looking for a playmate who likes to administer bondage, light to moderate flogging and roleplay. Slender and athletic. Reciprocation possible. ☎ 5830

Sexy Cute Bottom
Masculine Spanish/Italian, yng 40s, 5'7", brn/brn, mustache, 140lb, well proportioned boy body w/beautiful butt & nice hairy legs. You: Attractive, masculine, 5'8"+, 28-40, ☎ 5831

Big Bears Big Daddies
GBM 5'11", 250lbs, big chest, hung, seeks big husky and pleasant fat men for uninhibited sex. My size or bigger only discretion. ☎ 5832

Asian Sucker
GWM 27 145lbs nice body ISO 1-3 asian men to suck off and fill my ass with cock. Bl ok be under 45 my place. ☎ 5833

Hot Hairy Daddy 6 200 55 wants
Boy to spoil rotten, for complete service in return. You: younger, smaller, submissive, needy; kiss, suck, fuck, love, herb/aroma ok, LTR. ☎ 5834

Monday make-out sought by BiWM
GDLKG guy, 32, 5'9", 180, br/br, muscular legs & butt, nice cock seeks bi/gay guys, 20-40 for sucking, licking, tickling & horseplay Mondays only, discrete & fun! ☎ 5835

Chubby Daddy Teddy Grizzly Bear
21, 6', 218#, 6' cut, short hair/beard/stache, hairy chest & belly, safe, sane versatile & lots of funnnn! U; Trimmer & younger than I. Let's play B4 1/17. ☎ 5836

Workout Partner Needed
Do you do "The Sling"? A couple times a month? I need a partner to help me break in. S 5837

My Only Exercise: Push-ups
I need a mature, masculine guy to take 9 behind. I use the stop and withdraw method. I'm 45, endowed, Black. You're any age, experienced, easy to reach. No machines. ☎ 5838

Big Bottom Bear Seeks Top!
GWM 35, 6'3", 290# attractive masculine and uninhibited. I'm seeking men who want to fuck! Any age, race, or size will be served. Call me now! ☎ 5839

Put Your Hot Lips On Mine!
Then let me kiss and lick you all over! Seeking a G4M or GLM to stroke, kiss & fondle, 25-45. Healthy WM 42 5'8" 138# ready and waiting. ☎ 5840

Do You Want Your Hole Filled?
Handsome Top, hung 8 uncut thick inches, in-shape, blond and 38yo. I want your warm hole for plugging. Friendly bottoms who are oral or anal lets get it on! ☎ 5919

Need A Steady Fucker - I'm Hot
GWM 50yo 5'11", 175, HIV-, ND, NS, like to suck and get fucked, play with your balls your ass and tits, race no factor or age. I like 7" or 8" dick I'm hot, call. S 5920

Masc. Athletic Exceptional Guy
6ft, 175lb, well built ISO very masculine, athletic, tall, well built, exceptionally endowed older brother/dad type (30-45) for discreet, great encounters. Not into typical GWM, drugs, phonies, bars. ☎ 5924

Shaved Top Seeks Shaver Bottom
Shaved top needs to fuck shaved total bottom. Me: Hot Daddy top 54, 6', 180, hard cock. You: Slender, insatiable bottom eager to shave his top. ☎ 5925

Million Dollar Ass
OK maybe only 500 thousand. Plow me every which way. Muscular, very masculine, mature GWM seeks hot tops 30-40 HIV-, ND, NS. Straight men A+. ☎ 5928

Gotta Have Chocolate
BM 35+ Avg. Looks and tanned, tight in right places w/mind and sex appeal seeks BM equipped and tender to loosen my tight spots. Back front and all over. S 5929

GWM Daddy Seeks GBM Bottom
Boy to take care. My 40yo, 9", 5'10", 175, Italian hot top. You must be bottom & take care of Daddy. ☎ 5921

Man/Boy Fuck
Is your butt hungry for a wild ride? If you're 18-25 and hot for it. I've got it. Call me. ☎ 6035

Gods And Monsters
It's tea time and you must strip and make an exhibition of yourself for bearded British gen 50, 5'10", slim. You be in shape 18-40. ☎ 5931

Daddy ISO UC Boys
Dominate Dad 40s into mutual oral action WS, jock straps, dirty talk, sweat. ISO young uncut white/latin boys for play/party sessions. ☎ 5932

Hey Dick Pig!
Do you want a big dick to take his time in your mouth & throat? Can you suck for hours? Take piss? If so, call me. ☎ 5933

Saturday Night Fever
Gay white male clean cut, healthy and fun loving seeks versatile bottom for Sat night dancing, movies and lovemaking. ☎ 5934

Big Dick Wants Deep Throated
Total cocksucker for long workouts. UB enthusiastic, imaginative. Age, race unimportant. Talented lips, mind a must. Lots of facefucking! ☎ 5935

GWM Sonoma Co 42 5'11" HIV-
Lean, muscular, hung, seeks same to have his ass eaten for hours then fuck my hungry man pussy. ☎ 5936

What Turns You On? Getting It?
GWM 47 5'10" 150lb. ISO young playful fuck buddy. You: ? to be determined. ND NA HIV+ pref. Cigs, aroma toys ok. E. Bay. Call you'll be glad you did! ☎ 5937

Wanted Short Stocky Hairless
GWM seeks under 5'6" GLM or GAM bottom. Prefer brown skin and under 35. I am 45, 6'2" in-shape. Good legs A+. ☎ 5938

Like Watching yourself Get ...
Sucked by a hot guy with a big dick? This gym-toned blonde won't disappoint! No age preference, just be X-tra hung and smooth. Leave explicit message for callback. ☎ 5939

A-1 Oral Service - Delivered
SF GWM HIV-, 6', handsome, delivers complete oral service to mature, trim guys who really dig getting sucked off. Your place. No reciprocation. HIV-. ☎ 5940

Total Oral Service
SFGWM offers tongue bath/deep throat for straight, hairy, muscular man 30+. Married preferred. Celtic, 5 o'clock shadow+'s. Discretion assured. Private home. Flexible schedule. No reciprocation. ☎ 6015

Jackoff - Showoff? Need an Apt?
Devoted to pleasing yourself? Love demonstrating your expertise in windows for worshipful neighbors? Need an SF apt? If your Asian or GWM 30s-40s, let's talk! ☎ 5926

MuscleDad Seeks Boy to Fist
Lean, hard, muscular, well-defined top, sure-handed and good-looking, seeks submissive, to-fat fisting bottom under 40 who's focused, responsive, flexible, receptive. Beginners OK if qualified as above. ☎ 5927

Swallow It All The Way Down
WM 50 HIV- very masculine good shape dominant verbal seeks very submissive HIV- cocksucker with obedient insatiable hungry deep throat for regular long sessions at your place in SF. ☎ 5930

Asian Bottoms Like Dildo Play
35yo top stud, hot, horny, healthy, wants to be daddy of dildo to asian bottom boy. Daytime is best. ☎ 6016

HIV Scorpio
HIV+ 35, bottom ISO top men 30-55 into porn, aroma for sex. Any race 7" + or more A+. ☎ 6023

Black, Latin on White
You: Sexy, top for this kinky tight butt bottom, service you front and back, uncut hot, nasty mind hotter! 20-45 and slender CK me out! ☎ 6017

Hot Asian Ass
Asian male 38, 5'3, 130lbs HIV-, masculine, muscular gum toned mustache would love to get fucked. Safe only. ☎ 6018

Poz GBM Sks GWM Top
Poz GBM 37 6' 180 masculine but submissive. A+ for short small built men, but not a requirement. Tell me how you want me to take it. ☎ 6019

Just Shut-Up and Ride
WM, 34, 5'10", 200#, blond/blue muscle hung 48"ch 32"wa 18"arms, wants goodlooking masculine men to pump me or get pumped full of squirt. Also love to get massaged and jerked off anytime. ☎ 6020

Asian Master
Cute, young GWM slave, 5'10", 165#, HIV-, great body. ISO Asian master to explore BD, SM, kink, exhibitionism & fantasy play. ☎ 6021

Shaved Heads & Big Cocks
Hot handsome hung Italian very oral and likes to fuck and get fucked. Let's 69 and flip a coin for it. ☎ 6022

Tight Butts Drive Me Nuts!!
Hot, hung, masculine, muscular, Italian topman looking for a hot, in-shape, eager-to-please bottom. Race looks not important. Hardbody a must. ☎ 6024

Sensual Sex Buddy Desired
By 31yr 165# 5'9" Nazi look guy. I'm handsome, hairy, gentle & in-shape! ISO GWM, same basic stats, into kissing, stroking massage h2o fantasy. Prefer sober encounters, days/evenings, your place. ☎ 6025

Sub Bk Bottom Hot Mouth
Sub Bk bot hot mouth tight end sks top/dm top, verbal talk down dirty kink raunch seize role playing eve or wk ends. ☎ 6026

Wanted: Latinos & Others
I'm a 24yo GWM bld/blu 5'7" 135lbs, HIV-, trim. I am seeking to orally service uncut latinos & other. I am very versatile & very, very eager to please. You won't be disappointed! ☎ 5941

Cyclist Seeks Serious Cyclist
Meet my Cineili. USCF, fixed gears, shaved legs, and big thighs are pluses. I'm 5'9", 170, br/br, GWM, very mase, and open to everything. ☎ 6029

GAM Desires Leather S/M Fantasy
50 youthful, handsome look, gym-toned, 5'5", 120#, seeks GWM hunk in full leather, tattooed, pierced, w/trim beard/goatee, over 6', w/muscles, into SM/leather scene, cigar smoking & dirty talk. ☎ 5923

Help Me Orally Service/Blow My
Hot Black sxxpal. Weekdays, his place. I'm 40, white, attractive. He's 30s, hung, wants front/back service. You are fit under 40, man of color or super hairy, orally versatile. ☎ 6030

On Call Cock Sucking Service
Submissive orientated straight WM 50s, seeks older hung WM to teach me how to suck cock. If you're willing to wear retention I'll provide no reciprocation on call service. ☎ 6034

Looking For A Place To Put It?
Then slide into my tight, hungry hole slow and deep. Wm, 48, 5'8", 175#, affectionate, good-looking, healthy HIV+. ISO: BM or WM tops, 40-55, masculine, proportionate. Regular fuckbuddies possible. ☎ 6033

Cleancut Sexbuddy
Cute HIV- WM, 38, 6', 190, seeks another single masculine WM with a big cock. 18-35, for hot oral action and asslicking. Prefer smooth, average to fit, very cute. ☎ 6028

Wanted Dick To Suck East Bay
Wanted dick to suck, Richmond, Pinole, San Pablo are. Your place. I'm 42, 5'7", 165lbs. Hary body. I have a hot hungry mouth. ☎ 6031

Middle Eastern/Mediterranean
Under 50 HIV-, trim, 7" wanted for oral service. No reciprocation necessary by shy GWM in my 50s. I am 5'10", 150#, dark brown hair. Enjoy classical music, computers, outdoors. ☎ 6032

LESBIAN

Breaking Up With A Lesbian?
So am I. I want to start a Lesbian break-up support group. This is not a professional counseling group. It's a bunch of Dykes. Besides, isn't it better than vegging alone? ☎ 5950

Women's Basketball Is Here!
ABL Lasers, CAL, Stanford. Want to go to games, but not alone. Join us! Meet at games, ride together, party afterwards, & just meet new people. It's up to you! Call now!! S 4957

FETISHES

Have a Happy Hairless New Year!
GWM wants to shave you smooth for the new year! Crotch balls ass & anywhere else. Fun & safe. Let's shave it off & get you off! Call me. ☎ 5841

Older Male Only My Fantasy
Tie this mature straight WM down bind to moment cock to brink several times before milking me dry feeding me my cum then jerking off on my face. Video tape ok. ☎ 5842

FF Top wants Bottom
Me: GWM 6'5" 275 over 45 with big hands you: GWM over 35 with open hole into butt games. ☎ 5843

Horny Hole Needs Dildo Daddy
Butthole loving topman 50+, sought by attractive guy with big hot hole. Fingering, dirty talk, mirrors, slings A+. ☎ 6039

Let's Bare Our Soles!
Lifelong attraction to men's barefeet. Crave mutual barefoot kissing, licking, smelling, caressing, toe wrestling. Roles Fantasies. Jo. EB sensual GWM w/toe ring 5'9", trim, tan, hairy, HIV-, seeks buddy. S 5845

Cigar Men
Looking to connect with other hot guys who are into cigars. Your place - lets play. ☎ 5846

Feb 6th Drag Queen Fanasy
ISO Drag Queens for virgin experience red heads + + +, cigar smoken, jo, Ass pension. 69 all day no drugs, be gentle. ☎ 5847

In Your Briefs Getting Spanked
34 yo QM spans in-shape boys 20-40, who know they need it or are curious. Me: discreet, honest skilled. You'll squirm with pain/pleasure. Tears? ☎ 5848

Seeking Older Men
Help my fantasies cum true. GWM HIV- 56yr 5'2" 120# very horny, want my little ass played with, spanked, F.F. balls stretched & suction pumped. 3 way ok. Being fuck hard & sucking your cock. ☎ 5942

Do You Love Good Tounge
Hot top with hot ass needs deep exploration by rim rimmers. I am blond, in-shape, goatee, hairy chested and looking for your mouth where it counts! ☎ 5943

Sonoma Co. Cock & Ass Service
Great cock-sucking ass- rimming for slender guys, 18-35. I'm generous, nice-looking, healthy, fun 50s. Anywhere in Sonoma co. northern Marin, Napa, daytimes only. You won't be sorry. ☎ 5944

Spanking
Pants down, bare butt spanking for collegiate preppie, athlete type guys. Safe, stinging. Hand or paddle. In-shape good-looking top. ☎ 5945

Toilet Slut for Asians/Latinos
35yo GWM seeks nasty, uninhibited Asians, Latinos, and swarthy white guys into WS and marathon rimming sessions. I want to drink you dry and lick you deep. Let's take turns! ☎ 5946

Lick My Boots! Kiss My Ass!
Are the commands you give me. I go into position, you say "lick boot lick", I say "sir yes sir" you say "kiss ass kiss", I say "sir yes sir". ☎ 5947

Heavy Set Men
W/Lm 42, 6' 155lbs. ISO heavy set men who enjoy slow and sensual oral service. Prefer rugged-looking men who don't exercise, like eating and not into gay lifestyle. ☎ 5948

Master ISO Slave
For training, bondage, S/M. Beginners welcome. Master is 6', 210, muscular, hairy, experienced, sane, responsible, 56yo. You are athletic, masculine WM, into total submission & service. ☎ 5949

8 1/2" Pierced dick n search of butt
Looking for Mexican, Latino, Asian guys between ages 18-30 who is nice built bottom. I'm 24yrs old with short hair, side burns, big dick, smooth, nice looking. ☎ 6036

Flogging
Retro top muscle guy, 49, 230#, shaved head, into administering slow, intense, total body flogging sessions. Smoke-aroma ok. Be in shape. ☎ 6037

Kinky Slave Masochist
Available to 9" + master. I'm 6'1", 195, gym body, WM, 40, bubble butt. ☎ 6038

Muscular Pecs Serviced
WM, 50, provides devoted attention to your muscular chest, meaty pecs, sensitive nipples. Will suck, lick worship your hot pecs while stroking your hard dick. Asians A+. ☎ 6039

ISO Huge Wht Cock To Worship
If you are a very well hung, thick/cut masculine clean hairy WM, under 40 into long party/play sessions watching videos, showing off/bragging, w/clean attractive Bk boy. ☎ 6040

COUPLES

GW/AC Seeks Single or Couple
For sexual exploration. We are mid-30s, in-shape, HIV-; you be in-shape, HIV-, white, latin or asian. Start the new year out w/hot fun action! ☎ 5849

Hairy Ass Arab/Turkish
Good looking half Arab half Turkish looking for top couples for fun and good times. I like to have my ass stretched with anything! S 5637

South Bay Sportsmen
Two masculine, good looking HIV- sports loving guys seek husky, hairy jocks to share sporting events and after game safe sex. S 5851

ISO Kinky Bi Cpls For Fun!
WM, 30, 6'5", 210#, beefy seeks Bi cpls for kinky, uninhibited adventures. Into wild fetish scenes. New to females, now want both. Teach me. Use me. Blacks A+, let's push limits. S 5850

38yr old White Male Seeking
Older Daddy type's, 50-59yo. Looking for 2 guys to strip me to my boxers and have me. Also seeking daddy/son/grandson adventures; grandson 18-25 WM only please. ☎ 6042

Tres Amigos?
Latino/European couple, in-shape, mid-30s, seek 3rd friend mid-20s-30s for dancing, travel, movies, dinner, adventure, and more! You: HIV-, live in East Bay. Spanish speaking A+. S 5746

EastBay Bi WM
Early 30s. HIV+ healthy, looking for other E. Bay guys who have female friends/acquaintances who would enjoy getting together with us for mutual intimate encounters. S 5745

OTHER

Pretty Girl Serves Gentleman
On her knees; as a housemaid, in fetish uniform; being spanked: her slim stiff, perfect cock is hugged by her mini skirt. Dyke ok. ☎ 5951

Older Man - Trim - Is Available...
Call this senior male to tell him what you want. Experienced, adaptable, amoral, erotic. What is your pleasure? SF Ok Daytime. ☎ 5952

Workout Partner Wanted
Intermediate to advanced experience. I'm very knowledgeable, eyes and/or weekends. Good oriented. Serious only. ☎ 5953

Santa Left A Switch
If you've been naughty, time to receive the birch. If you've been nice, show Santa's helper how to receive the birch. ☎ 5744

Have A Happy Hairless New Year!
GWM wants to shave you smooth for the new year! Crotch, balls, ass & anywhere else. Fun & safe. Let's shave it off & get you off! Call me. ☎ 5841

Older Male for My Fantasy
Tie this mature straight WM down. Bind torment cock to brink several times before milking me dry feeding me my cum, then jerk off on my face. Ok to video tape. ☎ 5842

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Me: GWM 6'5" 275 over 45 with big hands you: GWM over 35 with open hole into butt games. ☎ 5843

Horny Hole Needs Dildo Daddy
Butthole loving top man 50+ sought by attractive guy with big hot hole. Fingering, dirty talk, mirrors, slings A+. Stretch my hole for butt pounding. Video taping possible. All calls returned. ☎ 5844

Let's Bare Our Soles
Lifelong attraction to men's barefeet. Crave mutual barefoot kissing, licking, smelling, caressing, toe wrestling. Roles, fantasies, J/O, EB sensual GWM w

In Search of Twins who like dance
GAM dancer/performer. AM looking for twins to make a dance group for night clubs and social events. Wanna be famous while having fun? ☎ 5747

Athlete Seeks Training Partner
Primarily for interval training on the streets of SF. My other activities are: weights, soccer and biking. Rain and cold don't bother me, so c'mon lets run. S 5748

BAR TALK

PERSONALS ARE FREE!

CATEGORY

- Parting Glances ☐
Seeking Relationship ☐
Seeking Adventure ☐
Lesbian ☐
Fetishes ☐
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Others ☐

Headline, 30 characters maximum

Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BAR Talk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103

You must use this form to submit ads. Deadline for ads is **TUESDAY at 5 PM**, for the following week's issue. New ads run for three consecutive weeks. You will be notified by mail with information on how to leave and retrieve messages from your mailbox ad. Print clearly. No ads will be accepted without valid address, telephone number and legible text. The Bay Area Reporter reserves the right to edit ads. One ad per customer per week.

Name _____ Daytime Telephone _____
Address _____ Evening Telephone _____
City _____ State _____ Zip _____

Mystery novels

◀ page 41

cause Kraychick is such an appealing, easy-to-identify-with character. Titles include *A Body to Die For*, *Mask for a Diva*, *Time to Check Out*, *Dead on Your Feet*, and *Love You to Death*.

Stan Cutler, who gratuitously tells readers he's heterosexual (hardly a mystery), fails to execute his clever premise of having fiftyish, bigoted, straight macho detective Rayford Goodman team with hip, thirtysomething gay writer Mark Bradley in mysteries set in La-La land. *The Face on the Cutting Room Floor* and *Best Performance by a Patsy* (both from Signet) are burdened with stereotypes and have obvious plots, although some of the dialogue is amusing.

Another author of funny mysteries is Fred Hunter, published by St. Martin's. In *Federal Fag*, protagonist Alex Reynolds and his new lover Peter Lovesey investigate the death of Alex's ex-lover, a porn star in Los Angeles. In *Government Gay*, Alex's arrest in a gay bar leads to murder.

Berkeley Crime has come out with original paperback editions of Orland Outland's San Francisco-set *Death Wore a Smart Little Outfit* and *Death Wore a Fabulous New Fragrance*, campy mysteries with detective/drag queen Doan McCandler.

New author Michael Craft's first two novels feature Chicago journalist Mark Manning and his lover, architect Neil Waite. Published by Kensington, *Flight Dreams* beautifully combines the search for a missing millionaire with a coming out story filled with erotic tension. The second, *Eye Contact* (Kensington), focuses on the murder of a fellow reporter and is a suspenseful page-turner deftly illustrating the all-too-real dangers posed by the religious right. Craft's unique cinematic prose style and mature, attractive central characters mark him as one of the freshest voices around.

Politics is murder

Prolific St. Martin's author Mark Richard Zubro has two series featuring different sleuths. Paul Turner is a Chicago detective, a widower and single father with two sons, who is also gay. In *Political Poison* he is out to solve the murder of a liberal activist alderman and University of Chicago professor. Paul Turner is also featured in *Sorry Now*, *Principal Cause of Death*, and *An Echo of Death*. Teacher Tom Mason and his lover, professional baseball player Scott Carpenter, are the amateur sleuth heroes of Zubro's *The Only Good Priest*, *Why Isn't Becky Twitchell Dead?*, *A Simple Summer Murder*, and *Are You Nuts?*

R. D. Zimmerman's mysteries are set in Minneapolis and feature news reporter Todd Mills and, later on, his lover, homicide detective Steve Rawlins. Delta has published *Hostage*, *Tribe*, and *Closet*, while Delacorte has recently issued *Outburst*.

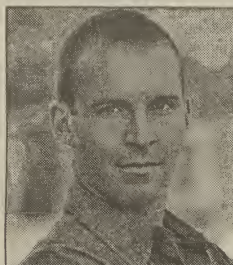
Clearly, we've come a long way since the groundbreaking work of Baxt, Hansen, and Aldyne. Publishers are recognizing that we are a solid niche market worth pursuing. One of the best things about the mystery genre is its flexibility. As a result, settings, protagonists, and storylines now are more diverse than in the past, and gay mysteries are broader in scope than they used to be.

Let's hope the trend continues. ▼

BAY AREA REPORTER

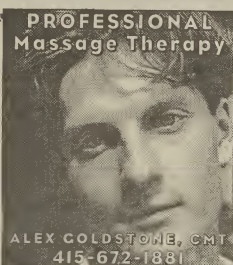
PERSONALS

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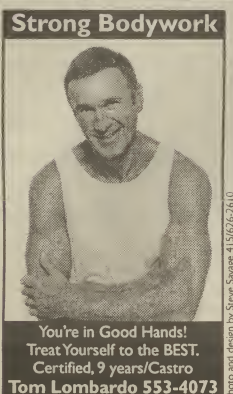


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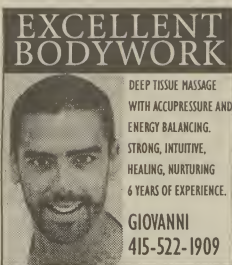
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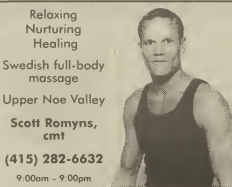
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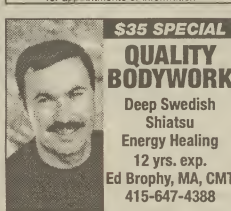
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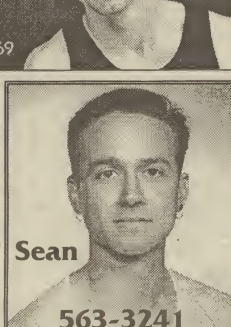
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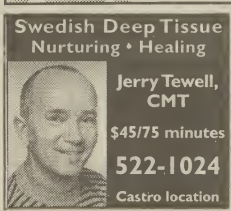


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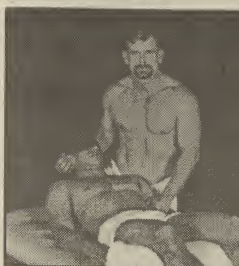
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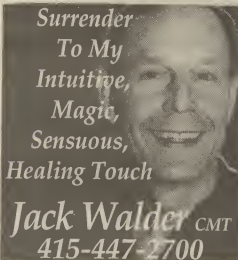
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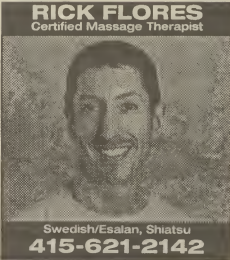
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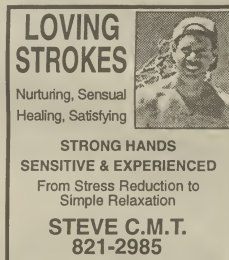
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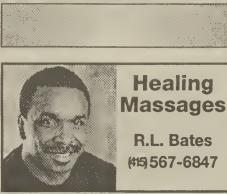
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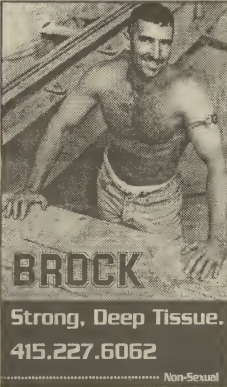
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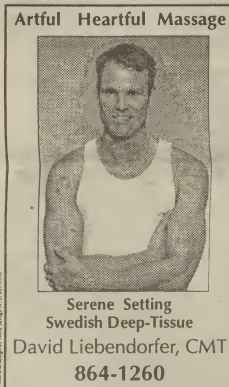
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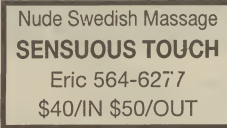
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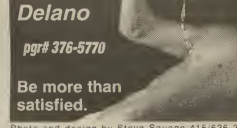
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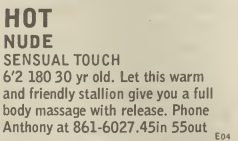
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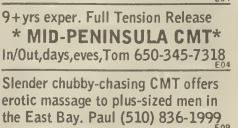
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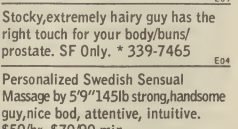
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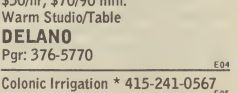
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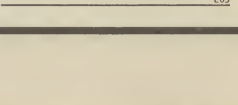
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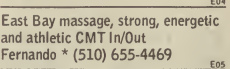
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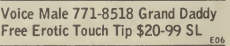
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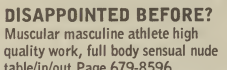
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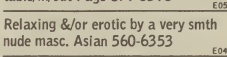
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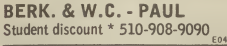
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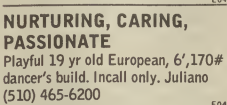
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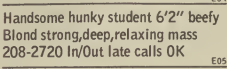
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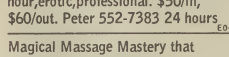
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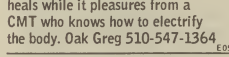
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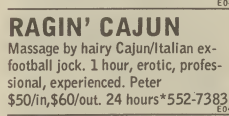
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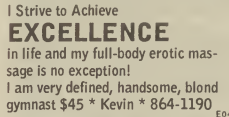
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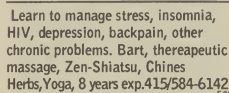
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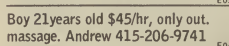
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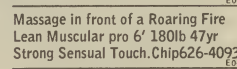
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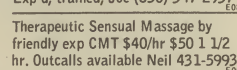
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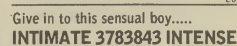
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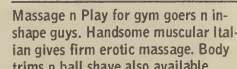
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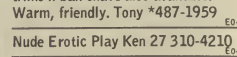
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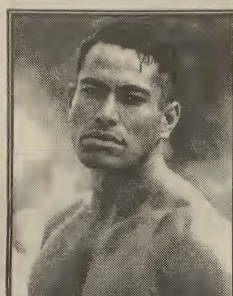
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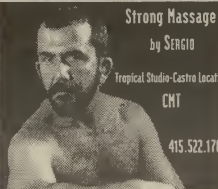
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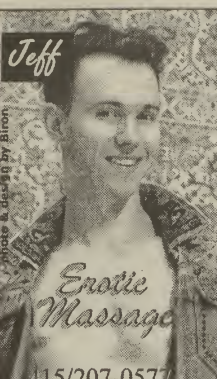
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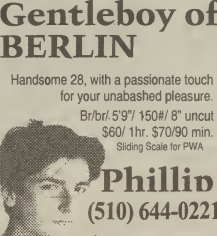
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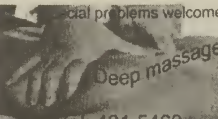
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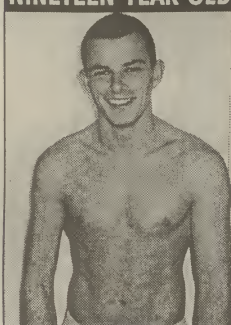
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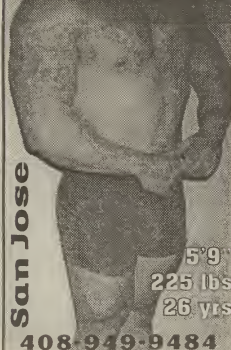
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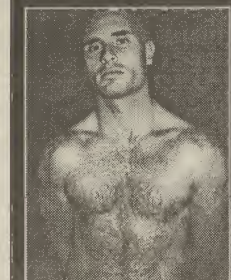
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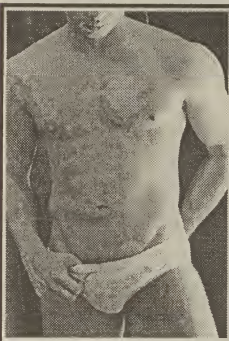
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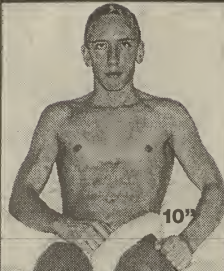
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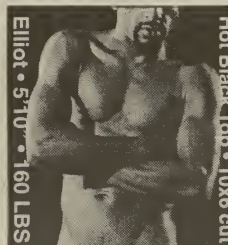
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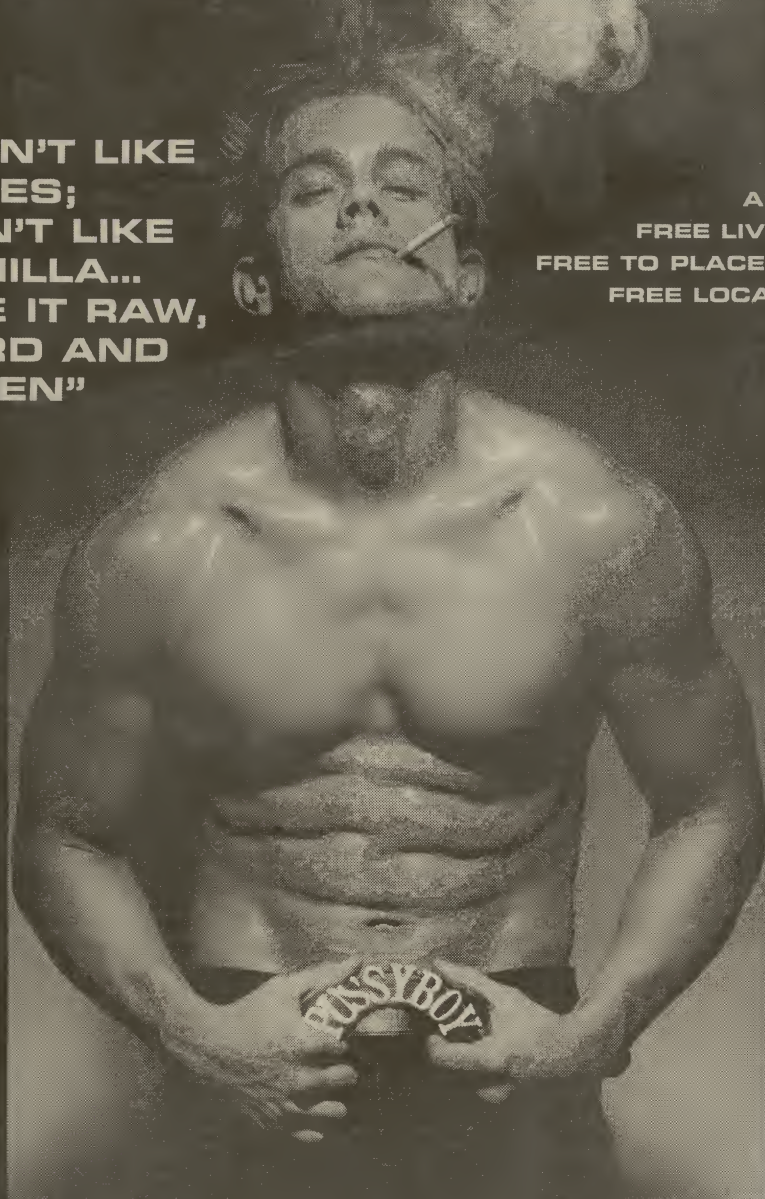
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